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BY

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"ULWAR AND ITS ART TREASURES,"

BY M. E. SENART.

RAM SINGH DEL. MAYO SCHOOL OF ART LAHORE

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With 10 double and 5 single full page illustrations.

The Journal of Indian Art.

INDIAN ARCHITECTURAL DETAILS.

FOR many reasons Indian Architecture ought to be a most fascinating study to all who are interested in the history and development of Art; and the numerous illustrated works and photographs of Indian monuments that have been published within the last twenty years have supplied opportunities of acquiring some acquaintance with the general subject. Still, any connected and tolerably complete knowledge of the variety of styles prevalent in our Eastern Empire, of their history and distinguishing characteristics, and of the beauty of detail of most of the native monuments, is practically confined to the few who have made a real study of the subject either on the spot or by means of the best sources of information and illustration available. The grammar of this interesting branch of art history is the late Mr. Jas. Fergusson's valuable *History of Indian and Eastern Architecture*, well known to some at least of the many tourists who have visited India of late years, and to which, directly or indirectly, most of them have been indebted for whatever knowledge they have acquired as to the characteristics of the remarkable buildings they have visited. In the introduction to that work the author has well remarked :—

"Whether successful or not, it seems well worth while that an attempt should be made to interest the Public "in Indian Architectural art; first, because the artist and architect will certainly acquire broader and more varied "views of their art by its study than they can acquire from any other source. More than this, any one who "masters the subject sufficiently to be able to understand their art in its best and highest forms, will rise from the "study with a kindlier feeling towards the nations of India, and a higher—certainly a correcter—appreciation of "their social status than could be obtained from their literature, or from anything that now exists in their "anomalous social and political position." Further, he adds, "it will undoubtedly be conceded by those who are "familiar with the subject that for certain qualities the Indian buildings are unrivalled. They display an "exuberance of fancy, a lavishness of labour, and an elaboration of detail to be found nowhere else. They may "contain nothing so sublime as the great hall at Karnac, nothing so intellectual as the Parthenon, nor so con-"structively grand as a mediæval cathedral; but for certain other qualities—not perhaps of the highest kind, yet "very important in architectural art—the Indian buildings stand alone. They consequently fill up a great gap in "our knowledge of the subject, which without them would remain a void."

These sentences express accurately and succinctly the claims and position of Indian architectural art; and anyone wishing to obtain such a general acquaintance with this study as is essential to its further pursuit, will find it in the volume quoted. But that "elaboration of detail to be found nowhere else" than in Indian architecture, is just one of those aspects of so large a subject, which such a treatise must necessarily touch lightly, though it recurs constantly, but which itself would require for its adequate illustration not a portion of a moderate sized work, but whole volumes with hundreds of drawings.

In Europe we are all acquainted with the Classic and Gothic styles and their various offshoots. We know that the classical "Orders" have associated forms of mouldings admitting of modification and enrichment within certain moderate and definite limits. Beyond these limits, an architect would hardly dare to venture: he might put an annulus round a plain shaft, but no one has ventured to break up a column into sections—square, octagon, sixteen and thirty-two sided, round, and fluted—or to cover the whole with ornament sculptured or painted, or both, as the Hindus have done from a very early date. In the Gothic and Renaisssance styles, the variety of details is greater than in the classical, and the fancy of the builder had originally more play; notably the caps of columns in the same line in Gothic might be considerably varied in treatment, where in a classic building every pillar must be a copy of its neighbour. In an Indian temple, on the other hand, where pillars are employed, the types are not so sharply defined, and while harmony is preserved, variety and enrichment in accordance with prominence is aimed at. Thus in a pillared hall or corridor, the two central pillars will be the richest, alike in mouldings, and differing only in very minor details of ornamentation, noticeable on minute examination; the pillar on each side these would preserve their proportions and harmony of members, but with less richness of detail and with some variations in the mouldings; beyond these the next would present further varieties in flutings or other details; but the corner pillars would again probably be more enriched, though in closest harmony with those next to them. In this way a pleasing diversity is introduced, artistic in handling, and without any feeling of discord. And this principle of varying to a considerable extent the details, while preserving the type, is carried out everywhere: in doors, perforated windows, and screens, for example, no two panels need be alike in pattern, if only they do not

destroy the balance or harmony of the whole. To sit down and carefully repeat the details of any design, however excellent, was unworthy the true Hindu craftsman: his task was not to copy his neighbour's work, but to do something equally good and appropriate, and if possible to improve upon it. And in studying an Indian monument, it is interesting to note how freely the Hindu stone-cutters could vary details and yet preserve all necessary characteristics, even in parts of the same work which were most probably left to the skill of different workmen. For it is to be remembered that the Hindu architect, *Sthapatih* or *Sûtradhâra*, supplied little more than the design for the building,—its dimensions and a rough sketch of its elevation. Detail drawings of mouldings, brackets, finials, wall-decoration, clathri, balustrades, pedestals, and the like, which would all be supplied by a Western architect, were no part of his work. The stone-cutter, *salât* or *mistri*, who has always held the hereditary monopoly of the knowledge and traditions on which Indian art depends, received at most perhaps a rude sketch of the sort of work wanted, and his own skill supplied the rest. His fellow-workmen being his equals in his own caste, ever ready to acquire his lore and anxious to emulate his ability, were consulted with, rather than directed, and their designs adopted without pride or jealousy on either hand. Hence the endless variety, beauty, and suggestiveness of Indian details.

These details—especially the patterns of perforated or lattice work—have long since attracted the attention of architects and artists in India, and private collections have been made by individuals of such as were most readily accessible to them. The only publication of such a collection I am aware of, however, is that of Major Markham Kittoe,—an oblong folio, lithographed in India nearly half a century ago, and but little known out of it. To make the vast treasures of Indian architectural ornament accessible to the architect, artist, and craftsman, whether in Europe or in India itself, one of two methods might be followed according to the aspect in which we view their importance and the end proposed in publishing them. *First*, we may present them in their proper connexion with, or as parts of, the representation of the monuments to which they belong: so that they can be studied as elements of a whole and in relation to the places they occupy. And in the case of the more notable monuments at least, this is essential to any analysis or correct appreciation of Indian architectural art: it is, moreover, obviously the only method by which the artist can realize to the full the original import and effect of each detail. Or, *secondly*: we may collect from the monuments the best specimens of the various details, and arrange them together for the use of the workman—practical architect, wood-carver, brass-worker, wall-paper or carpet designer, or other craftsman—who may find suggestion and inspiration in so varied and excellent a collection. Thus practically a greater number of examples can be brought within the same space, and, as detached details, they may readily be compared with one another, but of course without reference to their original positions and surroundings.

Whilst the first of these modes of treatment is altogether the most satisfactory, there is ample room and use for the second also, and such would further form a valuable illustrative supplement to any work on the former plan. No private individual, however, could hope to illustrate adequately, in either way, the principal architectural remains of India or even those of a single large province. If ever any tolerably complete work of the kind is to be accomplished, it must be largely aided by Government. Before the Archæological Survey of Upper India was arranged in 1870, the duty of attending specially to the splendid architectural monuments within the area of its operations, had been dwelt upon in an official *Report* previously issued by the India Office.* But nothing was done in this direction during the fifteen years of its existence till 1885, and this neglect was not, to any marked extent practically, remedied by the additional establishment, in 1875, of a Provincial Archæological Department in the North-Western Provinces by Sir John Strachey, G.C.S.I., then Lieutenant-Governor. This latter and a similar department in the Panjab prepared drawings of several of the principal buildings at Agra, Jaunpur, Lahore, &c., but these surveys have long been closed, and the drawings are stored away in the offices of the Public Works Department and are practically unavailable. Besides, in preparing certain of the drawings at least, general representation rather than strict accuracy of detail, seems to have been aimed at; the inaccuracies in measurement and delineation in minor details detract from their value, and the details drawn to larger scales are rather few. Under the Archæological Survey of Upper India, as modified in 1885, more attention was given to this important branch of the work, and the first Report was a volume on the *Sharqi Architecture of Jaunpur*, supplying an example—though on a small scale—of the first of the methods of illustration mentioned above. The plans, elevations, and sections are supplemented by details of mouldings, niches, surface decoration, pillars, perforated work, and the like. Materials for other volumes have also been collected illustrative of other cities and styles in Western and Southern as well as in Upper India, including Ahmedabad, Bijapur, Madhura, Vijayanagar, Fathpur-Sikri, &c., which it is now expected Government will not lose more time unnecessarily in publishing in an adequate manner. It seems at

* *Report on the Illustration of the Archaic Architecture of India*, by Dr. Forbes Watson (15th March, 1869); also Despatch of the Secretary of State, No. 105 of 9th Decr., 1867.

present, however, that it more than hesitates to continue the Survey in the Upper provinces, where a very modest staff in a short time, under the present officers, might carry out a most important detailed delineation of at least the principal of the splendid monuments there. No greater boon could be conferred on Indian Art than to continue it for this purpose and for the proper skilful conservation of the monuments themselves, at the same time publishing the valuable materials collected by the Survey. Under any other Government than our own this duty would have been magnificently performed long ere this.

In the absence of so desirable a presentation as that just indicated and which may now be expected, it is most satisfactory to be able to refer to the very extensive collection of excellent detail drawings by Colonel S. S. Jacob, C.I.E., just published under the patronage of a native Prince—His Highness the Mahârâja of Jaypur, G.C.S.I. It consists of 374 large plates (15 inches by 22 inches), containing upwards of 650 examples, beautifully drawn to large scales, of Plinths, Copings, Pillars, Carved and Inlaid Doors, Brackets, Balustrades, &c., taken from buildings at Amber, Jaypur, Dehli, Agra, Udaypur, Kota, Alwar, and other cities in Rajputana,—the whole forming a series that must prove of great value to the architect, artisan, and artist; for many of the designs, though taken from stone, might quite appropriately be reproduced in wood, metal work, plaster, or embossed wall decoration; and to the artist their value will lie largely in their suggestiveness of new forms and combinations as well as in their varied applications. It is divided into six parts, each devoted to a separate class of details, and the plates placed in strong portfolios, so that any one can be taken out for use or closer comparison with others, and again returned to its place. Its scope and purpose may be appropriately summarised in the words of the author in the preface:—

"It is not pretended," he says, "that this collection is anything like exhaustive; it is compiled, mostly during "leisure hours, chiefly from works in or near Delhi and Agra and parts of Rajputana, and does not attempt to "deal with other parts of India. The drawings have all been carefully done, and have been arranged together in "parts,—each sheet loose—so that different examples of architectural details may be compared and selections "readily made. The plates have been reproduced to a large scale with the hope that they will be found, not only "as studies, interesting to the student, but chiefly as *working drawings* for the architect and artisan. Many of "the designs can be used in wood, in stone, or in metal, as well as in wall decoration; and if the work proves "generally useful, the object with which it has been prepared will be fulfilled. In any case, one object will have "been secured; that is, putting these designs on record. Many of the patterns—notably those on the old doors "in the Amber Palace (Part III)—are, even now, scarcely recognisable; the wood work is rapidly decaying, and "in a few years will probably perish altogether; and yet a reference to them will shew how beautiful and how "varied many of these patterns are, and how far they excel much that is seen in wood carving of the present day. "To rescue such designs from oblivion and give them new life is worth something."

The inception of this important work appears to have arisen somewhat in this way: Colonel Jacob has been for many years resident in Rajputana, as State Engineer for Jaypur—or Jeypore, as he prefers to spell it,—and in the earlier portion of that period, when he wanted patterns for some decorative work he had to execute, he obtained without difficulty a draftsman, a native of Jaypur, to prepare some designs. This led to his employing this man to make drawings of pillars, balustrades, and other details from actual examples, which he preserved for his own use; for, like others doubtless, he had felt in the course of his work the want of some collection of the sort to which he could refer as occasion required. It next occurred to him that from the beautiful buildings at Dehli, Amber, and other cities not very distant from Jaypur, a much larger and most useful collection of these details might readily be copied and arranged for reference. Fortunately for this project, just at this time some native lads, taught at the Jaypur School of Art, were available and ready to accept the work which Colonel Jacob, from his position and enthusiasm, was able and ready to employ them on,—for the collection was begun entirely as a private affair.

On the visit of H.R.H. the Prince of Wales to Jaypur in 1876, H.H. the late Mahârâja Sawâi Râm Singh, to commemorate the event, requested that H.R.H. would lay the foundation stone of a building to be called the 'Albert Hall' and which should serve the joint purposes of a Public Hall, a Museum, and a Library. When the supervision of this building was, at a later date, entrusted to Colonel Jacob, he regarded it as a favourable opportunity of introducing, where possible, some of the beautiful details employed in the native buildings from which he had already been privately collecting them. And so, with the permission of the Darbâr or Court, his native draftsmen were employed, and means officially sanctioned for their continuance on the work. They were sent to different places for a month or more at a time, provided with necessary materials to make measured drawings of the principal details, and to take impressions or *estampages* of panels and other carving. These impressions or casts were afterwards traced and transferred to drawing paper,—thus ensuring accuracy of outline and detail.

The primary object was now, of course, to collect what might be useful in completing the Albert Hall; and whenever a bracket, string course, or other detail was wanted for that building, reference was made to this collection for the necessary help, either in a suitable pattern, or in such as would best suggest to the workmen what was

required. Thus all the recesses in the walls of the main Hall and Museum rooms are ornamented in the spandrels and on the jambs with patterns taken from the tomb of Shaikh Fazl-ullah known as Maulana Shaikh Jamali, theologian and poet, the author of the *Siyar-ul-'Arifín*, who died in 1535, and was buried in a tomb near the mosque he had built in the old village of Qutb Sahib, near Delhi. The patterns are in relief in plaster, but the colouring, which is red and blue on the tomb, is changed in the Hall for white on a light green ground. The patterns round the small wall recesses of the verandah rooms on the upper floor are also all taken from a burial place of the queens at the Qutb near Dehli. Similarly also, the carved marble pillars and string courses in the Museum rooms have been copied from various buildings at Agra, Dehli, or in Rajputana. Many of the panels, however, are filled in with details that are more or less original designs, inspired by the excellent examples thus brought together. Thus he has succeeded in making the Jaypur Museum fulfil a double purpose—whilst a home in which beautiful native designs may be preserved and examined, it is also—in the wall spaces and details—decorated in a way that is appropriate and useful in such a place as illustrative of this class of work. Further than this, some of the patterns of tracery work *in rilievo* from Dehli have been adopted in the brass handicraft of Jaypur for the borders of the brass trays and small tables made in the School of Art there, and which have been much admired and sought after. This, by the way, indicates the advantage that may arise from the possession of good designs in the endless art uses to which they may be applied.

The great expansion of Colonel Jacob's original collection having thus served its immediate purpose, it remained also available for further use. Large help had been unexpectedly afforded in enlarging the collection, but without other aid it is probable the publication would have proved beyond Colonel Jacob's means, and so have remained a mass of important but unpublished private material. He felt that his own experience must be more or less that of many other Indian officers, few of whom could have the time or opportunity to make for themselves such a collection of architectural studies, and that though copied from the works of an age now past, there is no reason why such details "so full of vigour, so graceful, and so true in outline, should not be made use of in modern buildings." They might be especially suggestive to his brother officers in the Public Works: for, as he remarks,—"The Public Works Department, as a body, has not hitherto been successful in its architectural efforts, and all who take an interest in architecture, and who know what vast stores of material lie scattered over the country, must regret the poverty of design and detail which, as a rule, characterises modern buildings in this country. Take any simple building—such as a sentry box, for instance—and see how it is treated by the Public Works Department, and compare it with the graceful little domes which surmount the battlements of an old native fortress. Not only do they charm the eye at a distance, but on looking closer one sees the stone plinth with its carved base and coping, and its cut-stone pillars which do not obstruct the view, and its deep projecting eaves to shelter the soldier on duty, and protect him from the sun and rain. In some cases expense may be the cause, but too often this is not the case. It does not cost much more to break a wall surface up into ornamental panels then it does to build it solid. Standard plans are too often produced, and buildings are erected by men who have never had any sympathy with Oriental architecture, men who have never made any attempt to take advantage of the architectural wealth which is scattered around, and hence the poverty of design, especially in details, and the stereotyped conventionalities which destroy all individuality, and characterise most of the buildings raised by Anglo-Indians."

Our continental neighbours, it is well known, have long been more keenly alive to the importance of carefully fostering works connected with technical art than either our Home or Indian Governments. A Frenchman or a German would probably have been largely supported by his government, either directly or through some endowed Institute, in the publication of any work calculated to further technical and artistic education, and also in securing its adequate circulation among all educational institutions where it could be suggestive to artists and artizans in different departments; indeed, it may be expected that, if the work come under the notice of the proper authorities and directors of such schools, its sale on the Continent may compare advantageously with that among our own national Science and Art schools. In the present instance, however, it is very gratifying to learn that, while the publication is in the first instance due to the munificence of a native Prince, the Indian Government is understood to have indicated that it may be more liberal in its support than has of late been its wont.

Five years ago the publication of Colonel Jacob's collection was little more than a cherished hope waiting some impulse for its realization. In the month of January, 1886, the present writer saw the drawings, and struck with their value, he called the attention of the Government of India to the desirability of completing and publishing the collection. His Excellency the Governor General (Lord Dufferin) in Council officially stated his entire concurrence in that estimate of the value of the drawings, and, deeming it very desirable the recommendation should be given effect to, a copy of the paragraph of the letter referring to it was transmitted to the Foreign Department, with a suggestion that it might with advantage be communicated to the Agent of the Governor General in Rajputana. By the latter officer it was submitted to the notice of the Jaypur Darbar, when H.H. the

Maharaja and his minister Babu Kantichander Mukharji, Rao Bahadur, at once and cheerfully accorded the needful support to the undertaking.

Before publication could be attempted, however, the drawings had to be copied in ink in a style suitable for photo-lithography; and, as stated by Colonel Jacob in the Preface to these *Portfolios*, some of his draftsmen were, at my suggestion, sent for three months to the Office of the Archæological Survey at Poona, and under Mr. H. Cousens' supervision learnt to finish and shade drawings in the style practised by the Survey as suitable for photo-lithographic work. To this happy arrangement is no doubt largely due the artistic excellence of these published plates: they are occasionally, or perhaps in most cases, reductions of the drawings furnished, but they are strictly untouched photographs of them; and in point of execution, as examination will readily prove, they are equal to any copperplate work of the kind executed in the early part of the century, showing the aptitude of young Hindu draftsmen, when properly trained, for work of this sort.

Of the field from which the materials in this work have been collected, a word or two may be said:—At Jaypur, it lay close to Colonel Jacob's hand. Had he been unable to cater beyond the limits of that and the immediately surrounding Rajput States of Alwar, Bharatpur, and Kota, abundance of such material might have been readily obtained without going farther. He has, however, had the special opportunity of gathering largely also from the better known Mughal cities in our own territories.

In the Jaypur State, the old capital Amber and the more modern Jaypur, have yielded some of the most notable and interesting examples in these portfolios. Amber, five miles north-east from Jaypur, with its palace-fort is, for situation, extent, and architecture, one of the most remarkable places in India. As it now exists, it was probably begun by Raja Mansingh about 1592, and was largely added to by Mirza Raja Jayasingh I. between 1625 and 1668, while the latest additions were perhaps made in the first quarter of the eighteenth century. It is thus principally coeval with the great building era of the Mughal dynasty, beginning in the reign of the great Akbar and continued by Jahangir and Shahjahan. The relations between the Jaypur princes and these emperors was such as might naturally be expected to lead them to imitate the tastes of the imperial court. Workmen that had been employed on the great Taj-i Mahâll may even have taken part in the completion of the beautiful Jas-mandir or Palace of Renown (or Celebrity) built by Mirza Raja Jayasingh, and forming a part of the Amber Palace. The whole is situated in a fortified enclosure on a lofty eminence overlooking the now deserted city, and contains numerous courts and suites of apartments, some of them small and reached through intricate passages, others extremely beautiful, and enjoying from their balconies and terraces, one of the most striking prospects which can be conceived. "For myself," says Bishop Heber, "I have seen many royal palaces containing larger and more stately rooms, . . and some which have covered a greater extent of ground (though in *this*, if the fortress on the hill be included,—Amber will rank, I think, above Windsor),—but for varied and picturesque effect, for richness of carving, for wild beauty of situation, for the number and romantic singularity of the apartments, and the strangeness of finding such a building in such a place, I am able to compare nothing with Amber." And Jacquemont says of it, "Je n'ai rien vu si pittoresque en Europe, parmi ce que le moyen age nous a laissé de ruines. Amber, d'ailleurs, qui a tout le charme triste d'une ruine, n'en est pas une. . . . Ce n'est pas un palais; c'est une ville de palais unis les uns aux autres." Among others, may be named the Diwan-i-'Am or Public Audience Hall, enriched with columns of marble and shafts of red sandstone beautifully carved; the Jas-mandir already mentioned, with carved marble dadoes; and the Sohag-mandir or Auspicious Mansion with beautiful perforated windows. From this palace-fort, Colonel Jacob has drawn upwards of sixty of these details, exclusive of most of the carved and inlaid Doors contained in Part III. In placing permanently on record twenty-four of the doors at Amber, which might otherwise have been entirely unknown and finally lost, this work does a special service. These doors are now perishing, and in a few years will probably fall to pieces, when the rich and varied designs now collected would have been lost. Details of the inlaid work of two of the examples had indeed been published in this *Journal* (No. 21), but on smaller plates and without scale or the design of the whole door. In Plates V. and VI. selected from the third portfolio, is given another specimen of the inlaid work in ivory and ebony from a third door at Amber, and in Plate VII. is another of Colonel Jacob's plates, shewing six panels from old carved doors in the same place, which may give some idea of the variety of patterns introduced even in the panels of a door.

Jaypur, the modern capital of the State, the creation of its founder Maharaja Sawai Jayasingh, is now a city with a population of about 125,000 within the walls, and quite unlike in plan to any Eastern city: its three principal streets—one longitudal and two crossing it—are each 110 feet wide, dividing the area into six square blocks, one of which is occupied by the palace, &c. The other five again are divided, by secondary streets each 55 feet wide, into smaller square blocks, which in turn are intersected by lanes 27½ feet wide. In plan, therefore, Jaypur is more like a modern American city than an Oriental one; but in the style of its buildings it is picturesquely

Eastern; and the buildings, at least on the main streets, are full of pretty window-balconies, terraces, perforated screens, and the like. Maharaja Sawai Jayasingh, who founded the city, succeeded his father in 1698, and was remarkable for his intellectual capacity, his mathematical and engineering skill, and as a painstaking astronomer. He planned and superintended the building of the city during the early years of the eighteenth century, and in 1728 he made it his capital. The palace buildings, including the Mint and his Observatory, cover an area of about half a mile square. The principal front to the main central street is seven or eight storeys high, and is flanked at each end by a lofty tower surmounted by a cupola. Within are two very spacious courts and several of smaller dimensions, surrounded by about a dozen different palaces, communicating with each other by corridors or gardens. The most remarkable of the palaces are the Diwan-i Khas, or Hall of Private Audience, which contains a splendid saloon built entirely of white marble; and the Indur Mahal in the large garden, where levees and public receptions are held. Here then, both in the city and the palace, though the architecture as a whole may not be quite equal to that of the Amber Palace, there are innumerable details every way as beautiful, and from them we have about 40 to 45 selected, while from Harsha, Sanganer, and Chaksu, in the neighbourhood, there are about 40 more; and from Ajmer, Kota, Udaypur, and other places to the south between 50 and 60 have been gathered, while from Dîg and Alwar we count only 5. Approximately then, more than half, or about four-sevenths of the whole examples in these six portfolios have been collected in Rajputana, and only a little less than half from buildings in the Jaypur State alone. Of the rest, Agra has supplied 58, Fathpur-Sikri 61, Dehli and its suburbs 128, and other places 9,—making a total from cities outside the Rajput States of about three-sevenths or 256.

To illustrate more clearly the character of Indian architectural details as represented in Colonel Jacob's *Portfolios*, we may summarise the contents of each separately, thus:—

Part I. contains 52 plates wholly devoted to "Copings and Plinths," there being no less than 112 examples of the former, filling 32 of the plates, drawn to scales mostly of one-fourth, one-third and half of full size, or 3, 4, and 6 inches to the foot. There is in the arrangement of these some approach to a gradation from the simpler to the more rich and ornate; and where so many are brought together, presenting such varieties of form and ornamentation, it is difficult to select any plate that will give an adequate idea of even what we might term a sub-class of the series. Plate I. is the 5th plate in this part, and presents three examples, from a Mandir or Temple of the Jaina sect at Jaypur,—a somewhat characteristic one of the sort, dating from about the middle of last century, —the first is ornamented on the upper fascia with the favourite hibiscus buds and flowers; the second is more classic in contour; and the third much simpler, with a somewhat stiff style of ornament. Plate 4 in the portfolio contains other four examples, also from the same temple, all equally varied. Plate 22 introduces us to a much later style in two copings from Dîg in the Bharatpur State, in which the importance of the members in the moulding seems almost to have been subordinated to the enrichment of them. These contrast markedly with the much older and plainer ones from Chittor (Plates 25 and 26), which are purely Hindu in feeling. Marked examples of similarly early Hindu work, of about the eleventh century, are presented in Plate 39 in three fine mouldings from the Arhai-din ka Jho*n*pra at Ajmer, and in others (in Plate 23) from Harsha in the Jaypur State, where there is a very interesting example of a fine Hindu temple of about the twelfth century. In the coloured plate, 35, are given three examples from the beautiful tomb of Itimad-ud Daulah and the Saman-burj or Jasmine bastion at Agra, of copings of the very simplest form, but of white marble enriched by inlaid ornament in black, yellow, and red stone.

To the Plinths twenty plates are devoted, and the examples present great varieties both of general style and ornamentation. Plate II. is a reproduction of Plate 48 and represents a corner of the plinth of the great cenotaph of Raja Umed Singh (1770–1819) at Kota in Harauti. This building, which therefore belongs to the early part of the present century, is of considerable size and pretensions, and the taste displayed in its style and arrangement is good considering the age to which it belongs; though surface ornament is rather lavishly employed, it is tasteful in its richness. In the portfolio, Plates 49 and 50 represent two other plinths from the same tomb, taken from the sides of the steps leading up to the platform on which it stands. Copings also from this monument are given on Plate 29. Plate 47 is also a plinth from the neighbouring cenotaph of Megha Singh. Plate 7 is a fine one from one of the tombs at the village of Nizam-ud-din, near Dehli, very elegantly sculptured: still richer, though with a close resemblance to the last, is another on Plate 20 from the Diwan-i Khas or Private Audience Hall in the Agra Fort. Among the rest may be noted Plate 36, a plinth from the cenotaph of the great Maharaja Sawai Jayasingh at Jaypur, in which the relief in the principal panel of the dado represents a horseman at full gallop pursued by a rider and mahaut on an elephant, which has just caught the horse by its tail. Plates 39 and 41 are bases of Hindu temples, and characteristic examples of the class, with their multiplicity of members and broken angles; but Plates 42 to 45 represent much earlier specimens of the same from the old temple at Harsha, and are better proportioned and richly carved. Plate 46 is a plinth from Fathpur-Sikri (A.D. 1575), but is remark-

ably Hindu in feeling, though somewhat wanting in the originality and force characteristic of most of their work. Plate 52, from the cenotaph of Santoji at Puskhar near Ajmer, presents the appearance of the outside of a very richly carved sarcophagus.

Part II is the largest in the series, containing 79 plates of "Pillars—Caps and Bases." Of these, 50 plates represent about a hundred and twenty examples of Pillars and 29 are filled with 31 examples of Bases, drawn to a large scale. Among these drawings one must be struck by the excellent designs of the examples of baluster-shaped pillars given in Plates 5, 7, 8, 9, 18, 34, 36, 39, 40, 41, 48, and 49) both single and coupled. They are largely employed in Rajputana, and the elegance of form and proportion that can be given to them may well commend these to the study of designers. In the earlier plates we have also some very characteristic examples of purely Hindu work, as in the pillars on Plates 2, 3, 4, 10, 11, 18 and 19,—those in Plates 4 and 10 being of an early type; the two especially on the last, from Harsha, are excellent typical specimens of the twelfth century and present the usual bracket sur-capitals. Plate 50 also gives the front and side views of a pillar from the Madhu-niwas Palace at Jaypur, with Hindu Caryatides, and which, as a whole, is strangely grotesque. In Plates 16 and 17, from the Arhai-din ka Jho*n*pra or Great Mosque at Ajmer, erected about A.D. 1200, we have a good illustration of how the early Musalman conquerors used the materials of the Hindu temples they destroyed in constructing their mosques, piling shaft over shaft to attain the height of roof they desired—three shafts in these,—and cutting or adding as required; the first example here shows a piece of the neck of a column, put in below the upper shaft to make out the required height. In some other plates we can trace manifest Hindu feeling, but subordinated to Muhammadan control as to ornament, as, for example, in the second pillars figured on Plates 11 and 19. The first nineteen plates are all from Rajputana, and are as interesting as they are varied. Plates 20 to 33 are from Fathpur-Sikri, and contain beautiful examples of the pillars there, which are all of fine red sandstone of excellent quality for architectural work, and are from the buildings erected by the Emperor Akbar between 1571 and 1586. Of these fourteen plates, which present numerous variations of detail in pillars that are substantially the same, and many—if not most—of them from the same building—the Panch Mahall or Five-storeyed Pavilion,—Plate III., here given, is a fair representative. In every case the capitals are differently ornamented; the middle annulus is alike in almost all; but the upper portion of the bases vary in details; and in some cases the octagonal shafts are enriched throughout with knobs, spirals, or other surface carvings. Of the remaining drawings in this Part, Plate 33 represents part of the façade of the Sultana's Kiosk at the same place, so richly covered with exquisite carving, and is well known from the casts of it to be seen in our National Art Museums. Plates 34 to 50 are varied and admirable: and among them Plate 35 only need be noticed: it is coloured and illustrative of the inlaid marble pillars in the Diwan-i-'Am or Hall of Public Audience at Agra,—the floral inlaid foliage being in green, red, and yellow agates.

Plates 51 to 79 are entirely devoted to bases drawn to a large scale, from Muhammadan patterns, the last twenty-five being from Dehli, and all bearing a general likeness, with endless varieties in the treatment of the floral ornamentation. Plate IV., from the Mosque of Firuz Shah at Dehli, supplies a type of this class of bases and shows how the ornament is applied.

Part III is appropriated to "Doors," and to its contents reference has already been made. Of the 66 plates contained in it, 58 are illustrative of the old doors in the Palace at Amber, chiefly in the Zanana or women's apartments of it: some of them carved in blackwood (*Dalbergia sissu*), and others inlaid with ivory and ebony. "The workmanship of these," Colonel Jacob remarks, "as regards framing, is very rough, but, as will be seen from these Plates, they are remarkable for the variety and beauty of the designs in the carved portions. Unfortunately, from exposure and neglect, they are all more or less decayed and in a few years will probably be entirely lost. It is with the hope of rescuing these designs from oblivion, and placing them on record, that they are now reproduced. The doorways are of stone or marble. The doors are usually fitted by a pivot at top and bottom, on which they swing. The broken portion at the top of some of the designs represents the shape of the mounting, made to fit the corbelled stone lintels." The general method of illustration is here very satisfactory and complete. As all the doors are two-leaved, with an overlap bar along the edge of the left leaf, that half is drawn in outline and lettered; the overlap bar—always richly carved or inlaid—is drawn to a large scale, while the panels and irregular-shaped heads are given on the succeeding plates, in each case with reference to the lettering on the general drawing. In the case of the inlaid work of the five examples illustrated in Plates 6 to 16, all the details in ivory—plain and stained—and ebony have been exceedingly well reproduced in coloured plates. Of these Plate V. affords an example. One leaf of the door is shewn in outline, with a section which explains its formation; and about half the overlap bar, on front of the door leaf is given on a larger scale shewing the pattern of the ivory work inlaid in ebony. Plate VI. is the second sheet of details of the same door, shewing the inlaid designs in the panels, and exhibiting the rich effect of the white and reddish (or sandal-wood) coloured patterns inlaid in the ebony, which is fastened upon the wood backing by clamps of brass, nailed on at the corners of each panel,

In the carved doors, the panels frequently vary so much in the individual details of the patterns, while preserving the general harmony, that two or more plates of panels are required for a single door; the first illustrated on Plate 1, for example, is followed by four plates of details, and other seventeen doors occupy the whole of the thirty-eight plates 17 to 54, while other four plates (55 to 58) are devoted to details from other old doors of which it was unnecessary to add the general outlines. One of these latter has been reproduced in Plate VII., which illustrates the variety introduced in the patterns of the surface carving of the wooden panels.

Four other plates (59 to 62) in this Portfolio illustrate a brass (or light bronze) door from the Moti Masjid or "Pearl Mosque" in the Fort at Dehli. It is a small building, about 40 feet by 30, entirely of white marble, and very carefully finished, as a royal chapel, erected by the fanatical Aurangzeb in 1659, at a cost, it is said, of 160,000 rupees or about £16,000. This door is a good example of Muhammadan work of the kind in the seventeenth century, and the details are very carefully reproduced in the drawings. The last plates (63 to 66) illustrate two doors of marble from the collection of tombs and mosques at the village of Nizam-ud-din about five miles from Dehli. The first of these is from the tomb of Muhammad Shah who died in A.D. 1545; and the second is from that in which Mirza Jahangir was buried in 1832, but the building is of an earlier date. Though the material is quite unsuitable for doors, it was well to give the drawings of these as illustrative specimens of surface decorative designs.

PART IV contains sixty-nine plates representing seventy-six examples of "Brackets" of the most diversified forms and characters. They are arranged according to the towns where they have been collected; and nearly all of them are represented by two drawings—a front and a side view,—thus enabling us thoroughly to grasp their whole structure. The first fifteen examples (on Plates 1–9) are from Amber, and present one group belonging to one locality, and almost, if not entirely, to the seventeenth century, and they well illustrate the varieties at the place and of the period. The next five examples (on Plates 10–15) are from Jaypur itself, and eight more (Plates 16–19) are from Chaksu, in the neighbourhood. Among these, Plates 12 to 17 present some striking applications of floral ornament to this class of detail, as do also Plates 29, 48, and 53,—for example,—which are from Dehli and Agra. One of these brackets from a private house in Jaypur is presented on Plate VIII. as a sample of this class. It would take many plates, however, to give an idea of even the characteristic differences of type represented in this Portfolio. From Dehli and its vicinity have been collected the twenty examples given on Plates 20–36 and 28A; among these Plates 31 and 34 may be singled out for the richness of their decoration, and compared with the similarly rich and varied examples from other places given on Plates 41, 45, 48, 50, 58, and others. From Fathpur-Sikri come twelve examples (on Plates 37–47 and 62), among which that given on Plates 38 and 39, from the marble tomb of Shaikh Salim Chishti, in the court of the great mosque, is familiar to those who have visited the National Science and Art Museums—each of which is provided with a cast of it and the pilaster from which it springs. Some of the others, from the red sandstone buildings of Akbar in the same town, are richly covered with surface ornament. From Agra come the next eleven specimens (on Plates 48–62), among which note may be taken of the strut given on Plates 54 and 55, from the Zanana Palace in the Agra Fort, and evidently derived from the favourite ornamental marble struts or *toranas* in the porches of Jaina temples. Plate 56, reproduced here on Plate IX., from the Saman-burj or Jasmine turret in the Fort at Agra, is of white marble richly inlaid with floral patterns in green, orange, pink, and black; the drawing represents also the capital and part of the shaft of the pillar below and the architrave above the bracket. In the Portfolio, another coloured example of an inlaid marble bracket is also given (Plate 57), from the tomb of Itimad-ud-Daulah at Agra. Three plates (52, 58, and 59) are from the Palace of the Emperor Jahangir, in the fort at Agra, and one of these is reproduced here on Plate X. It is in red sandstone and the surface tracery, on pillar and freize as well as the bracket, is not at all deeply cut, but is sharp, rich, varied, and spread over the whole surface, in a way one might suppose would only be attempted in the precious metals. The remaining plates are of Hindu work, three brackets (Plates 63 to 66) being from Brindaban near Mathura and of the sixteenth and early seventeenth centuries; one from Chittor of the fourteenth or fifteenth century; and lastly, one (Plate 68) from the exquisite little mosque of Rani Sipara at Ahmedabad, which dates from 1514. The contrast between the style of the last two and the others marks strongly the difference of treatment of every architectural detail between Rajputana and the Upper Gangetic provinces in the north and the earlier and more distinctlyHindu work from Gujarat and the Narmada area in the south. This contrast of style will force itself on the notice of the student wherever details from Gujarat is introduced throughout this work.

PART V is that which illustrates "Arches," that is to say, the ornamentation of the spandrels of arches. Respecting this section of the work Colonel Jacob remarks,—"It will be observed that the outlines of nearly all these Arches differ from one another, and the examples given will also shew how the spandrels are treated, and the endless variety of design in filling in these spaces. Some of those from the Tomb of Jamali (Plates 26 to 35) have been adapted in wall decoration in the Albert Hall at Jeypore, just completed, the raised pattern coloured white on a light green ground. The effect is exceedingly good, and is an instance of the way in which these

beautiful designs can be utilised for decoration in modern buildings." This has already been alluded to, but the reproduction (on Plate XII.) of one from the portfolio, in the colours of the original, or rather as it is now coloured,—for it has probably been "re-decorated" not very long ago in accordance with present taste,—and the same pattern given in Plate XIII. as applied in the Albert Hall, will illustrate Colonel Jacob's adaptation of these patterns. Nine of the plates (27 to 35) from the recesses in the walls of this tomb, erected about 1530, are produced in the profuse colouring they now bear, and which obscures the decorative patterns in plaster relief, which are themselves admirable. Plate 26 has been given without colour and shews well the rich general effect.

Of the other examples in this Part, the first sixteen are excellent specimens from the palaces in the Amber Fort, presenting great varieties; and several of them illustrate the employment of silvered glass in the floral ornamentation,—a mode of decoration which was afterwards carried to excess in other capitals. The next eight plates (17 to 24) are from Jaypur and are of various degrees of merit; Plate 18 for example, is from the Gaja-pol or "Elephant gate" in the Palace, and has the spandrels filled up by two elephants and a horse, the riders blowing trumpets and one of the elephants having three trunks, while over the cusp of the arch is seated Lakshmî—the goddess of prosperity. Plate 19 (reproduced here on Plate XI.) is an example in marble, from a Hindu temple, in which two peacocks, a parrot, and floral pattern are inlaid in black and a few coloured stones; but the effect is not at all equal to that of the specimens on other plates. Besides the ten already referred to from the Tomb of Maulana Shaikh Jamali, the six plates—25, and 36 to 40—are also from Dehli and its neighbourhood; Plate 41 is from the Tomb of Shaikh Salim Chishti at Fathpur-Sikri and represents a spandrel in perforated white marble, the pattern being geometrical; three more (Plates 42 to 44) are also from the same place, but taken from the beautifully carved building of red sandstone in the female quarter of the palace and known as the house of Raja Bir Bal's daughter. The last fourteen plates (45 to 58) are from Agra Fort buildings, and, like the others in this portfolio, present varieties of rich and beautiful surface ornamentation that may be suggestive to students in many varied crafts.

PART VI is a collection of "Balustrades" on fifty plates. In these are many specimens of the perforated stone work or tracery which is so striking a characteristic of the architecture of Upper India. This naturally divides into two classes of patterns,—the geometrical, of which Plates 1 to 13, 24 to 27, 30, and 43 afford a large series of excellent examples; and what may best be described as the floral, of which Plates 14 to 22, 28, 29, 34, 35, 37, 40 and 41) afford abundant specimens, some of them of very elegant design; while (Plates 38, 39, 42 and 44) may be referred to as formed from a combination of both styles. Should the present undertaking be fairly successful, Colonel Jacob promises to continue the series, and to issue a separate part devoted specially to Tracery work of this kind, in which one might suppose it would be almost impossible to avoid repeating some at least of the geometrical class of patterns; yet so rich are Indian buildings in varied devices of this sort, that with a little care a very large collection may be made, every one differing from, and equally good with, those embraced in these plates. The first thirteen plates are all from Amber, sixteen are from Dehli, fourteen from Agra, four from Jaypur, and three from Ahmedabad.

The specimens here reproduced are two: Plate XIV. is from the Jagatsarwanji Mandir in the Fort at Amber, and affords a very good example of these balustrades. The panels of the screen are filled with tracery alternately of the geometrical and the floral style, and the borders are decorated with a rich band. The section shews that the thickness of the red sandstone slabs in which the panels are carved is less than 3 inches. The other—Plate XV.—is a typical example of what has just been called the floral type of pattern, in which the work is foliated, with the flower of the hibiscus recurring throughout, and all the interstices cut away. In this instance the material is marble and the perforated panel is very thin, and only $7\frac{1}{2}$ inches broad. It is from what is known as the Nawab's Madrasa, a College at Dehli, founded by Nawab Ghazi-ud-din Khan, nephew of the Nizam-ul Mulk, about the beginning of last century.

Of the other drawings, Plates 48 to 50 present four examples from Jaypur, which are quite peculiar in their style, and two of them approach the fantastic by the introduction of pigeons over short balusters. Plates 45 to 47 are from Ahmedabad, two from the mosque of Muhafiz Khan and one from that of Rani Sipara, and, like the bracket in Part IV, from the latter monument, they are entirely different in style and feeling from all others in the collection, as indeed everything in the Gujarat style of the fifteenth, sixteenth and seventeenth centuries differs from the architecture of Northern India during the same period, quite as markedly as Gothic differs from Renaissance.

In a collection of Details such as these, any lengthy account of the buildings from which they are taken is hardly required: in some respects it would be out of place. In many instances accounts, if required, can be obtained from other published works. But every one, whether personally acquainted with India or not, wishes to know somewhat more of the monuments referred to than is given in the mere titles of the plates,—to be informed, at least, of the character and approximate date of the buildings from which any detail is taken. This has been supplied in the "Short Descriptive Notes" prefixed to each part, and which also direct the reader in search of further details, to such published sources of information as Fergusson's *Indian and Eastern Architecture*; Heber's *Journal*; Carr Stephen's *Archæology of Dehli*; Burgess' *Photographs of Architecture and Scenery in*

Gujarat and Rajputana; the *Reports of the Archæological Surveys*; and the Government *Gazetteers* of India, the North-Western Provinces, Rajputana; &c. The Notes themselves are very brief, stating, however, where the building is from which each drawing has been taken, and generally giving its date or approximate age, with, occasionally, further details.

Such is a general analysis of the contents of this collection which the accompanying fifteen plates will help to make intelligible. The different Parts must, however, be examined leisurely in detail in order fully to grasp the extent and variety of the materials Colonel Jacob has here collected. Judged from a purely artistic point of view, it is at once admitted that there are examples here and there that cannot be commended,—it is easy to spot them, but they are mostly exceptional; and in art, as in medicine, the doctors are often found to differ. Whatever opinions may be held, however, on such points, everyone will readily acknowledge that a vast amount of good matter has been here brought together in a convenient form and at a small cost. A close examination of most of the plates, also, will show that, besides the particular feature which any plate illustrates, there are often exquisite subordinate details which can readily be enlarged and adapted in the technical arts with good results. Then it is to be remembered that the collection has been made entirely by an amateur, purely from love of his work, and who has had to contend with many difficulties, and to select from such materials only as were accessible and consequently representative,—not by an art critic, collecting from a wider field and selecting only what is artistic,—thereby incidentally conveying a partial impression of the material in that field as a whole.

As already indicated, it is not to the architect alone that this work will be useful and suggestive: many of the plates will admit of being used in different ways. The wood-carver, and the workers in metal as well as in stone, will each find in them a store of designs which he can utilize in his work—for cabinet or casket—for grille or tracery in metal—for raised surface decoration or open work; and they are all drawn to so large scales as to admit of their being readily employed by the artisan. The publication, it may be added, is relatively one of remarkable cheapness: even including the strong and serviceable portfolios, the 374 large plates do not cost quite 5 pence apiece, and if we allow scarcely 2 shillings each for the portfolios, the plates cost exactly 4 pence each.

It has been above noted that, as appears from the title page, the work is published under the patronage of His Highness the Maharaja of Jaypur, G.C.S.I. It is not often we find native princes devoting of their wealth to the support of such works, and it is a subject of congratulation that in this instance such munificent support has been applied to the encouragement of art. Let us hope that the Maharaja and his Darbar will have no cause to regret this generosity, but that it will meet with liberal encouragement not only from the Indian Government, but from our technical colleges, libraries, architects, designers, and all interested in Art.

Edinburgh, Oct. 1890. J. BURGESS.

INDUSTRIAL ART IN INDIA.

The following is a translation of an interesting article in the *Gazette des Beaux-Arts*,* by M. E. Senart, de l'Institut:—

The Industrial Art of India is little known among us. Our curiosity for the exotic, awakened by the works of the extreme East, and retained by their inexhaustible variety of invention, by their bizarre elegance, and by their ingenuous methods, has turned with the fascination of a fashion, towards the porcelains and the bronzes, the silks and the lacquers, of China and of Japan. India has not had so brilliant a fortune. This indifference is due to several causes, nor can we say that all these are bad, nevertheless they do not suffice to entirely excuse it. We require no other proof of this than the brilliant display of India which took up so large a place at Kensington in the Colonial Exhibition of 1886 that the *tout ensemble* could not fail but to be an agreeable surprise even for those persons to whom India and Indian things were not unknown.

The harvest is rich indeed: the beautiful brocaded tissues of gold of Benares and of Ahmedabad, the embroideries in gold and silk, which the workmen of Delhi trace upon the flexible tissues of Kashmir, the fine coppers of Srinagar, with their graceful yet clean cut forms, the massive and encrusted coppers of Tanjore, overlaid with plaques of silver, Cutch plate with its ingenious interlacing floral ornament, the silver of Kashmir enhanced by a mixture of enamel, and the wood carving unwearingly cut and complicated at pleasure, which triumphs throughout Western India, or overhangs in the balconies and in the railings of the crowded lanes of old Lahore, or in the portals clamped with metal which close the mansions of the rich bankers. In India the taste for jewels is as strong as it is universal. Men, as well as women, both among the people and the princes, all delight in loading themselves with them. In default of precious materials, which are expensive, brass and rings of many colours take their place. Jewels here are not merely objects of adornment. The poor man attaches his savings to the ancles and arms of his wife in the form of ornaments, which grow heavier and heavier in proportion as his capital increases. Jewels are his Savings Bank, while for the Chiefs they form a kind of treasury. In these fancy has full swing, silver bracelets often take the most ingenious forms; side by side, with precious stones mounted in the traditional fashion, are diamonds and rubies cut in fine styles, the richness of which, however, does not redeem them from being monotonous. Necklets of finely twisted and delicate tracery do honour to the inventive faculty of the jewellers of Delhi.

Enamel lends itself to their aid. In Kashmir the vases and ewers of engraved brass are thus ornamented with beautiful tints of blue on which stand out the borders of gilded metal. In Jeypore small plaques of gold are covered with enamel of the most delicate design and brilliancy of tone: animals, flowers, arabesques, in which the reds show a scintillation and a transparency not to be surpassed, and where deep blues contrast with dazzling whites. It is a singular and characteristic trait of these Jeypore workers that they are unacquainted with the secret of their own colours; these they obtain from Delhi, where, nevertheless, their art is cultivated, but with much less talent and success. The Punjab is distinguished by its manufacture of arms, its swords and daggers with chiselled handles are decorated with enamels and precious stones; while its shields are finely damascened in gold, which meanders in serpents, trees, or scroll work, over a deep ground of blue steel. The enumeration would take long, nor is it our intention to cite them all. These industries do not date from yesterday. Nothing is improvised in India, much less indeed than elsewhere. Nevertheless, Baber, the famous Moghul sovereign, who united so strangely the adventurous spirit of his race with the refinement of literary tastes, in his researches into the civilizations of the Musulmans of *further* Asia, accuses the Hindu, in his memoirs, of ignorance of the arts. Allowing that the active Conqueror had not given the subject sufficient investigation, and however much weight we may give to his attitude towards the conquered, for the most part his judgments are just; his testimony, therefore, contains a large element of truth.

It is certain that the works with which we are conversant and the industries which we have the opportunity of observing in India, are visibly effected by the influence brought from the Musalman West by these Afghan and Moghul invaders and main-

* "Ulwar and its Art Treasures," by Surgeon-Major T. H. Hendley, Jeypore; published by W. Griggs, London, 1888, in imperial quarto.
"The Journal of Indian Art," published by W. Griggs, London in imperial quarto.

tained under their government. Abandoned, however, to her own inspiration and her own resources, Hindu genius has known how to create a grand religious architecture. It may be open to more than one criticism, but one cannot ignore its varied resources, its ingenious elegance, its powerful originality. At Karli the imposing nave penetrates far into the mysterious shadows of the rock. At Madura the motley pythons of the immense Pagoda lead through grand porticos to the enchantments of the sacred pond, which sleeps in the harmonious belt of its colonnade, whence depend clusters of cocoanuts; at Vizianagar enormous Dravidian cornices jut out their heavy masses on a forest of monolith pillars, cut out and sculptured with infinite grace; at Mount Abu we have the charming domes of the Jain temples, where, among the clustering foliage with which the mouldings are richly adorned, peep forth, under the deftly arranged lights and shadows, the statuettes which are suspended from the arches in the warm tones of the ancient marble. The impulse of strong religious feeling was necessary to suggest to the Hindus these admirable and extraordinary creations. To their mystic temperament the religious inspiration continues to be the chief source of all their activity, of all their energy; she it is who has worked these wonders; it is she who still day by day sets in motion from one end of India to the other these beings, often fragile and weakened by age, who set off, at the risk of their lives, to purify themselves in the Ganges, or to procure a little of its sacred waters. In the details of this architecture several traits bespeak a dexterity most appropriate to the smallest works. In this the talent of the builders is conspicuous: they revel in delicate scroll work and in small and charming figures. Indeed, to speak frankly, the want in the genius of the Hindu in his creations of every sort is a certain power to logically and harmoniously co-ordinate the various parts into one great whole. Grandeur with him is less the result of what one might call organic growth than the indefatigable accumulation of the same elements superposed or put in juxtaposition indefinitely. Nevertheless, one cannot but recognize the skill with which he prepares his separate materials, whether stone or verse, even where he is powerless to make life circulate in the mass.

India had not reached a high degree of civilization and wealth without cultivating those inferior but always present arts, which charm the eye and embellish life, which do honour to luxury and justify magnificence. We are unfortunately almost reduced, as to ancient times, to the testimony of figured representations and literary description: the first necessarily somewhat inexplicit, the latter very open to suspicion. An English officer, witness some years ago to a religious solemnity in India, has been struck by the poverty of ornamentation and the rather deplorable aspect of the improvised temple. The next day he read with amazement in the native journals an account of the *fête*, where in order to pay due homage to the splendours displayed, all the richness of Bacchanalian painting had been exhausted. This is a trait of character against which it is wise to be on one's guard at all epochs of Indian history. It is to the resident there only an individual instance of one of the most marked features of the Indian mind: reality and imagination are these two incommensurable quantities; the constantly interrupted equilibrium between them impresses on all their works, in various ways, an incoherent and illogical character, which is difficult to define.

Oriental magnificence oscillates usually between the accumulation of very positive riches in the shape of strings of pearls and precious stones, and a display of splendours more showy than expensive, of which some brilliant colours, mingled with a little tinsel, make up the whole outlay. It is generally limited to exceptional circumstances and the courts of princes, great or small. At the best the exigencies of elegant and comfortable living are easily satisfied in the East. Its requirements as to furniture or private luxury are of the smallest. Those active currents of consumption and fashion, which are formed under the impulse of an extended and varied demand, and under the control of diversely inspired and unequally rich tastes, which are, moreover, so necessary to the energetic development of artistic and industrial production, do not arise here. Beyond a certain external pomp the frame-work of daily life in the East does not differ so much as with us between one class and another. Even with the rich the taste for *recherche* furniture or works of art has little place. Even at this day, where so many foreign examples might well have furnished a stimulus and *have* in a certain measure given rise to some new inclinations and wants, the industrial arts scarcely flourish in India, save where here or there the dilettantism, more or less spontaneous, of some Raja creates a too often unstable centre of production. We have seen in some such little hidden capital of Central India, under the impulse of a Chief tinged with civilization and under semi-European control, a large workshop spring up which was intended to furnish the palace either with jewellery for the wives of the Raja, with saddlery or arms for himself, or perhaps with electric lamps for State occasions. Fine attempts more pompous than solid! A change of individuals and their day will be over!

The external conditions then are but moderately favourable. But by what native gifts is the Hindu aided? His dexterity is unquestionable. No one has crossed India without being astonished at the wonderful and delicate objects which his skilled hands turn out with a few rudimentary tools in the most inconvenient of workshops. The Hindu has, however, in his reproduction of the human figure rarely approached the beautiful. The just appreciation of free and natural movement and of individual character seems to have eluded his grasp in the order of form as it has in the order of ideas. For the persevering effort which a steady advance in this direction requires, there is a need for activity and love for external things, the absence of which must render sterile for a long time to come the teachings of Western civilization. Absorbed in his introspective reveries he is not entirely insensible to what he sees around him, for example, to a pretty picture or to a striking incident. But he is without the energy necessary for aggressive and continuous effort. From the ease of his existence and the splendour of his light the Hindu borrows at least a just sentiment of colour and of grace which is reflected at once in his person and in the few objects with which he surrounds himself. What is needed to ripen these germs is well ordered industry founded on national solidarity. But nothing of this sort exists: not even the sentiment of nationality. The practice of their arts is divided *ad infinitum* among the local religions and professions into which they are parcelled out. They are not put in relation with or kept awake by any living current and their existence even is often at the mercy of patronage or of contemptuous passers-by. The merely mechanical transmission of their craft may possibly assure to them certain manual facilities, but cannot possibly give fecundity to the other equally necessary gifts of innovation or initiation.

It has long been the subject of remark that the history of Indian sculpture is little more than the history of its decadence. The most ancient works are ordinarily the most life-like and most perfect; and the ages of those which come after them can generally be pretty accurately calculated by the degree of degeneration they display. Those grand gifts of invention which create or renew are entirely absent in the Hindu artist. In the education of his mind as well as of of his eye, the Hindu is prompt and anxious to imitate the material processes, which are the results of positive knowledge; but he is helpless to assimilate their spirit. He falls back so quickly into his traditional routine that even the imitation of them is promptly lost sight of.

It is certainly from the example, if not the instruction, of the Greeks that the Hindus have learnt to substitute stone for wood in their buildings. Nevertheless, their architecture retains on the whole a striking originality which is purely Indian. Their sculpture must also have been drawn from the same source. Do we not find in the remains of the Buddhists' railings at Gya, one of the most ancient of the monuments which have been preserved to us, and which dates back to at least the 11th Century before our era, an image of the sun drawn by his four chargers essentially like the well-known Helenic types? Nothing, however, is Greek in the construction of these fragments. Western influence is palpable in the North-West, in the sculptures of Cabul, of which the Museum of Lahore possesses such curious specimens, but the age of which has unhappily not yet been precisely determined. To tell the truth, many of these works have nothing Indian about them save the place of their discovery, but the art is one in which mixed productions return rapidly to the pure local style, and which appears to have very rapidly disappeared without having given birth to any independent or durable development. The Greeks only affected India by an indirect and fleeting influence, and even that over an exceedingly limited area of contact. The modern Turkish, Afghan, and Mogul invasions brought with them a durable conquest and a dominion which, little by little, extended over the whole country, profoundly modifying its religious condition and establishing their own empire for several centuries. In all respects the aspect of things underwent a singular transformation, architecture reduced to the service of new beliefs regulated by new customs and models, associating the inspiration of a foreign art with the docile aptitude of the Hindu artist, created the *chefs-d'œuvre*, which at

Bijapore and at Ahmedabad, or in Agra and in Delhi, continue admirable witnesses to a brilliant civilization. It is due to the same influences that the industrial arts were renewed. It would be imprudent to affirm that no traditions even from the most remote times may not be perpetuated in modern work. But there are none, we think, which do not bear the mark (very characteristic, if not exclusive) of imitation from Mahomedan Persian art, and under the vigorous and exacting discipline of their masters, the Hindu artisans have certainly known how, even down to our own time, to produce a very varied number of different works, technically ingenious and charming in design. These are the works of modern date, of which the traditions are carried out even under our very eyes, and which remain almost exclusively accessible to our study.

The cares of conquest and the initiatory difficulties of so vast an establishment leave to the small number of high English officials, who are selected more for their energy and their administrative abilities than for their artistic tastes and tendencies, little leisure to devote to the cares of the connoisseur for the industries of the country. Some unfortunate consequences have not failed to manifest themselves; even at the present day they are but too apparent. English cloths have done great harm to the old indigenous manufactures of the country; the unintelligent copying of Europe has injured local taste; and, too often, the Chiefs have neglected or contemned native work. They have thought to show their enlightenment and progress in accumulating Western bric-a-brac of the worst description and with the most deplorable effect. Too often one observes consummate manual dexterity engaged in reproducing hideous forms taken from European furniture, or the talent of some Delhi embroiderer profusely displayed on some dress, unfortunately styled æsthetic, which is destined for the London season. The hasty creation of imprudently directed schools of art has on more than one occasion accelerated the evil and doubled its expansive force. The care bestowed on instruction so honorable to the English administration has sometimes even frustrated its own excellent intentions. Nevertheless, times are advancing; some connoisseurs, more refined and better inspired, have undertaken the task of reaction by leading back the artisan in the right way, both by instruction and by supplying good indigenous models. They have tried to get customers for Indian industries in Europe, thus setting the artists free from copying European methods, so disastrous to them, and rendering them more worthy of past history.

The *Journal of Indian Art*, the third volume of which is now in course of being published, has become the permanent organ of this new direction. It always gives correct information, and its plates are often excellent. The work was begun in India and is carried on here. Several names have already become honourably associated with it; for example, that of Mr. Kipling, the talented and intellectual director of the Lahore Museum; that of Dr. Hendley, who in Jeypore, with that fecundity of resource of which the service of India affords more than one model, unites with equal devotion the supervision of a large hospital to the direction of a grand industrial museum, of which, thanks to the Maharaja, he has become the founder. He had been previously the initiator at Jeypore in 1883 of an exhibition of Indian products, which excited a lively and fruitful emulation throughout the whole country. It served to act as intermediatory between India and Europe; to give to India examples and lessons for the present, and to Europe information on the past. Such are the aims pursued by various means.

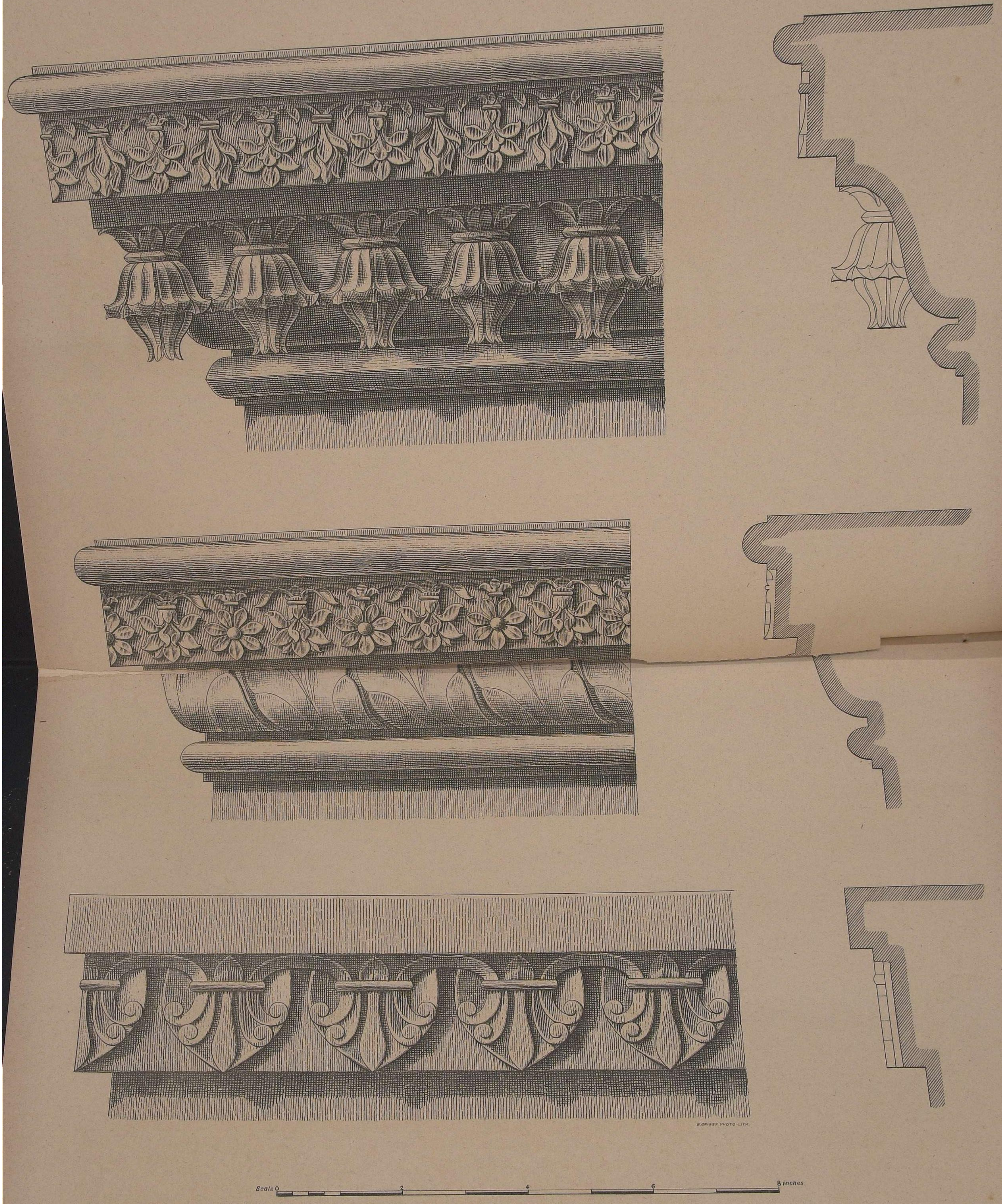
If we are but slightly affected by commercial interests, it is certain that the study of a curious art, at least from the light which it cannot fail to cast upon the people whose work it is, deserves our serious attention. Dr. Hendley has sought, not without success, to secure to the work in which he is interested the zealous support of the Native Chiefs, whose example can recommend, and whose resources can forward it. Rajputana presents the most favourable field for his exertions. This great province is not only one of those in which the greater number of curious industries are perpetuated. Thanks to the deserts which enclose it, and the hilly regions which solidly shelter both its fortresses and its Chiefs, it has, notwithstanding its proximity to Delhi, been less profoundly penetrated than others, by those great currents of conquest which have overrun the extensive plains of the north. It was there, on a poor soil, in a hard enough existence, in a semi-feudal organisation of warrior clans, that in the middle ages the relic of the spirit of independence among Hindus and the military and chivalric instinct were best preserved. It is there that even to this day, though under the pretty severe tutelage of the British power, are grouped the greater number of Native Chiefs, enjoying a relative autonomy, most proud of the antiquity of their race, and still surrounded by bards who preserve the ancient traditions and procure them a popular prestige. From Amber to Ajmere, from Chittore to Odeypore, the charming remains of the past here abound. They are calculated to awaken the tastes of the princes, whom the leisure of peace may incline to a new kind of activity, and to more tranquil enjoyments. Skilled in inspiring the liberality of the Maharaja of Jeypore, Dr. Hendley has not been less fortunate with the Sovereign of the charming town of Ulwar, Sawai Mangal Singh. This prince has borne all the expense of the beautiful publication upon "Ulwar and its Art Treasures," the admirable illustrations of which have made it so costly a production.

The book commences with several chapters relative to the past history of the principality and of the family now ruling it. Numerous photographs give us a lively idea of the country, the temples, residences, and tombs which adorn the capital. For the author, as for ourselves, the chief interest is in the description of some of the works, which are the glory of the treasury, and of the library of the palace. Begun by the predecessors of the reigning Chief and augmented by him, this collection is enriched by the most precious specimens of arms, jewellery stuffs, by objects of personal adornment or of utility, and by miniatures. The most instructive examples of the skill of the past are disappearing too rapidly. Dr. Hendley has desired to preserve some of them by accurately cataloguing them and, above all, by faithful reproductions. The origin of Hindu industry offers a number of problems intimately connected with history. And he has wished to bring to their solution some characteristic records. It is certain that he has produced a work which is useful to all those who have any feeling for the fantasies of Eastern art, or for the curiosity of exotic modes, or even who seek for fresh inspirations, or new subjects of interest. How could one fail to enjoy turning over these beautiful plates? One can form some idea of the ingenious toil, which the patience of the Hindus and their native sentiment for elegance, have furnished in a not far distant past, and which they are still capable of furnishing under enlightened direction and some encouragement. This work is a charming souvenir for him who has had the surprise of seeing the pretty things come out of narrow dusty little shops, or the rude little caskets of Delhi, of Jeypore, of Benares, or of Ahmedabad. It is a pleasant lesson for him who has not given himself the gratification of going to seek them in their natural setting and picturesque surrounding.

The exhibition lately turned the attention of us all to works of all kinds, of every form, of every inspiration. Is not the present moment opportune to draw attention to carefully prepared and admirably illustrated publications which can in some degree fill up regrettable gaps? They can suggest some models, they will help under an aspect too much neglected to make better known to us that distant India, which in becoming more accessible to the tourist, and in losing something of its mystery, does not the less by its grand and refined works, by its deep yet melancholy thoughts, hold for us so many claims on our interest and on our imagination.

LIST OF ILLUSTRATIONS.

1.—Copings from the Jain Mandir at Jaypur. 2.—Plinth from the Cenotaph of Maharaja Umed Singh at Kota. 3.—Pillars from the Palace Buildings at Fathpur Sikri. 4.—Pillar Base from the Firuz Shah Masjid at Dehli. 5 & 6.—Inlaid Ivory Door from Amber Palace. 7.—Panels from various Carved Doors in Amber Palace. 8.—Bracket from the House of Lalani at Jaypur. 9.—Bracket from the Saman-burj in the Fort at Agra. 10.—Bracket from the Palace of Jahangir in the Fort at Agra. 11.—Arch from the Godha Temple at Jaypur. 12.—Arch from the Tomb of Jamali, at Qutb Sahib, near Dehli. 13.—Arch as adapted in the Albert Hall at Jaypur, from the Tomb of Jamali, near Dehli. 14.—Balustrade from the Jagatsarwan, at Amber. 15.—Balustrade from the Nawab's Madrasa at Dehli.



1.—Copings from the Jain Mandir at Jaypur.

("Jeypore Portfolio of Architectural Details," Part I. Plate 5).

LALL CHAND AND RAM

2.—PLINTH FROM THE CENOTAPH OF MAHARAJA UMED SINGH AT KOTA.

("Jeypore Portfolio of Architectural Details," Part I. Plate 48).

PRATAP AND

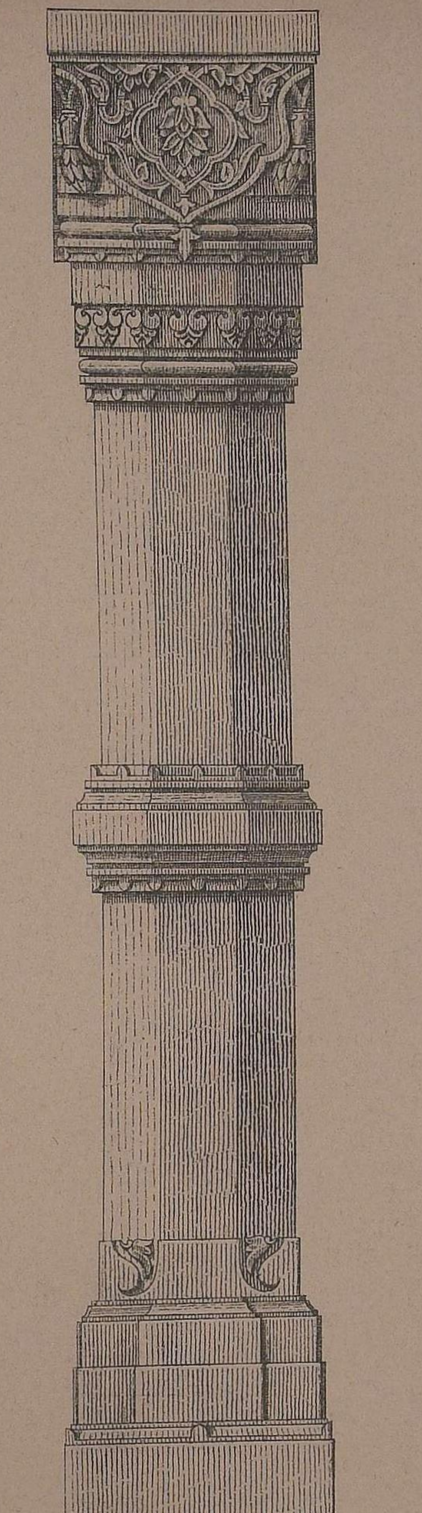


FIG. 1.

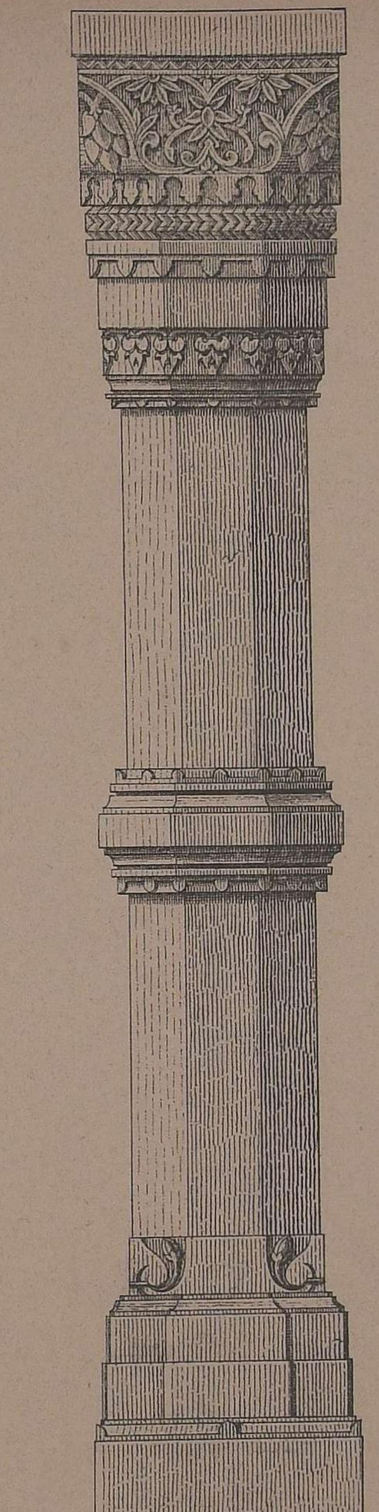


FIG. 2.

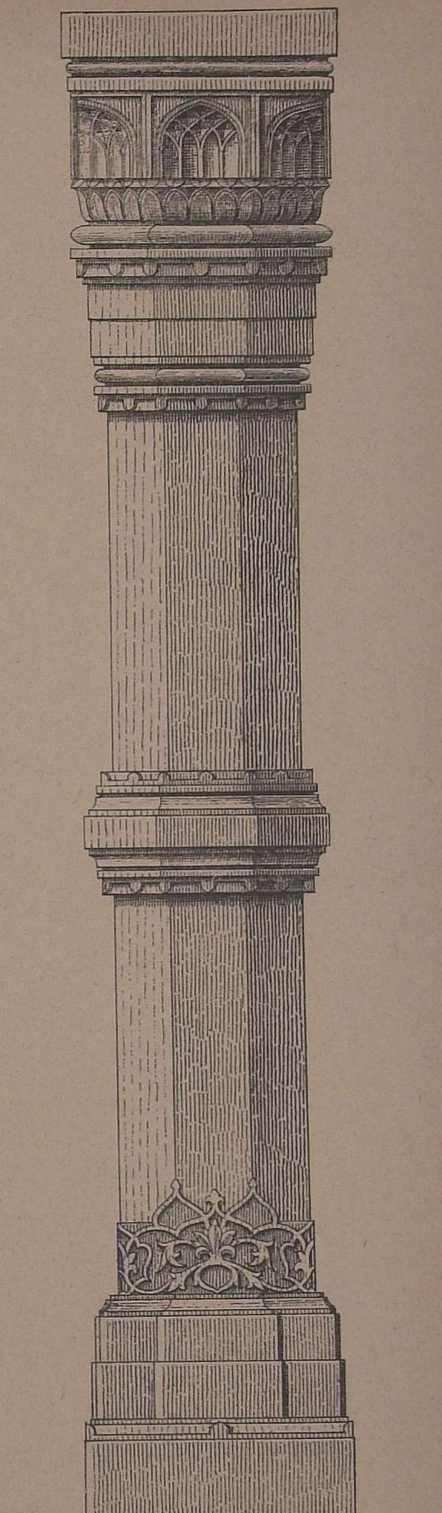
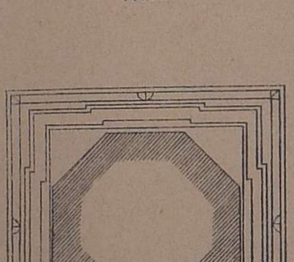
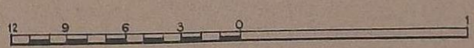
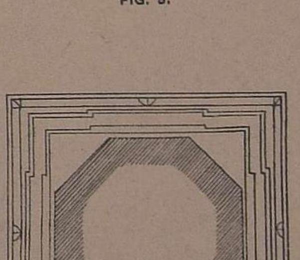


FIG. 3.

(Sandstone.)





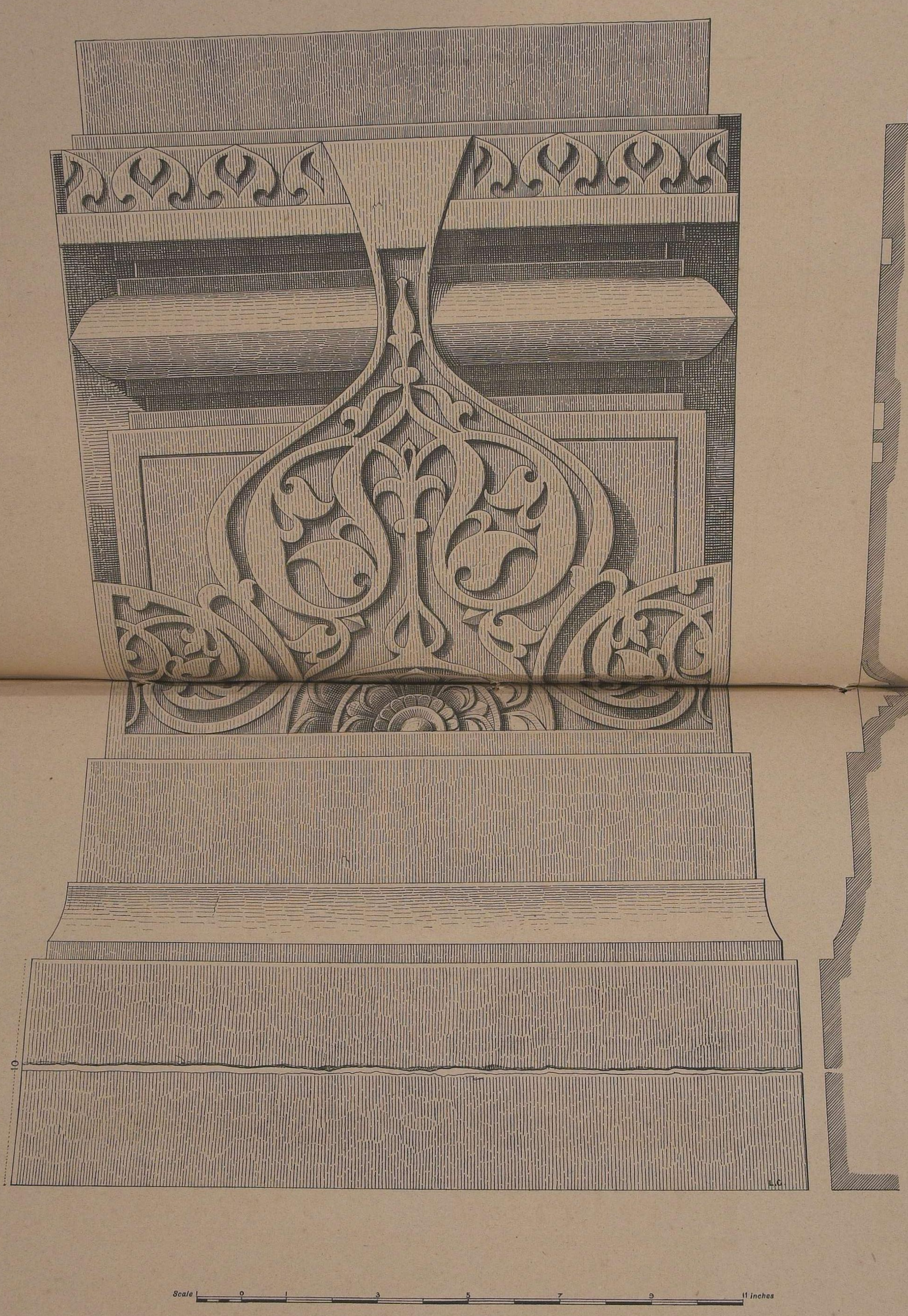


W. GRIGGS PHOTO-LITH.

3.—PILLARS FROM THE PALACE BUILDINGS AT FATHPUR SIKRI.

("Jeypore Portfolio of Architectural Details," Part II. Plate 29).

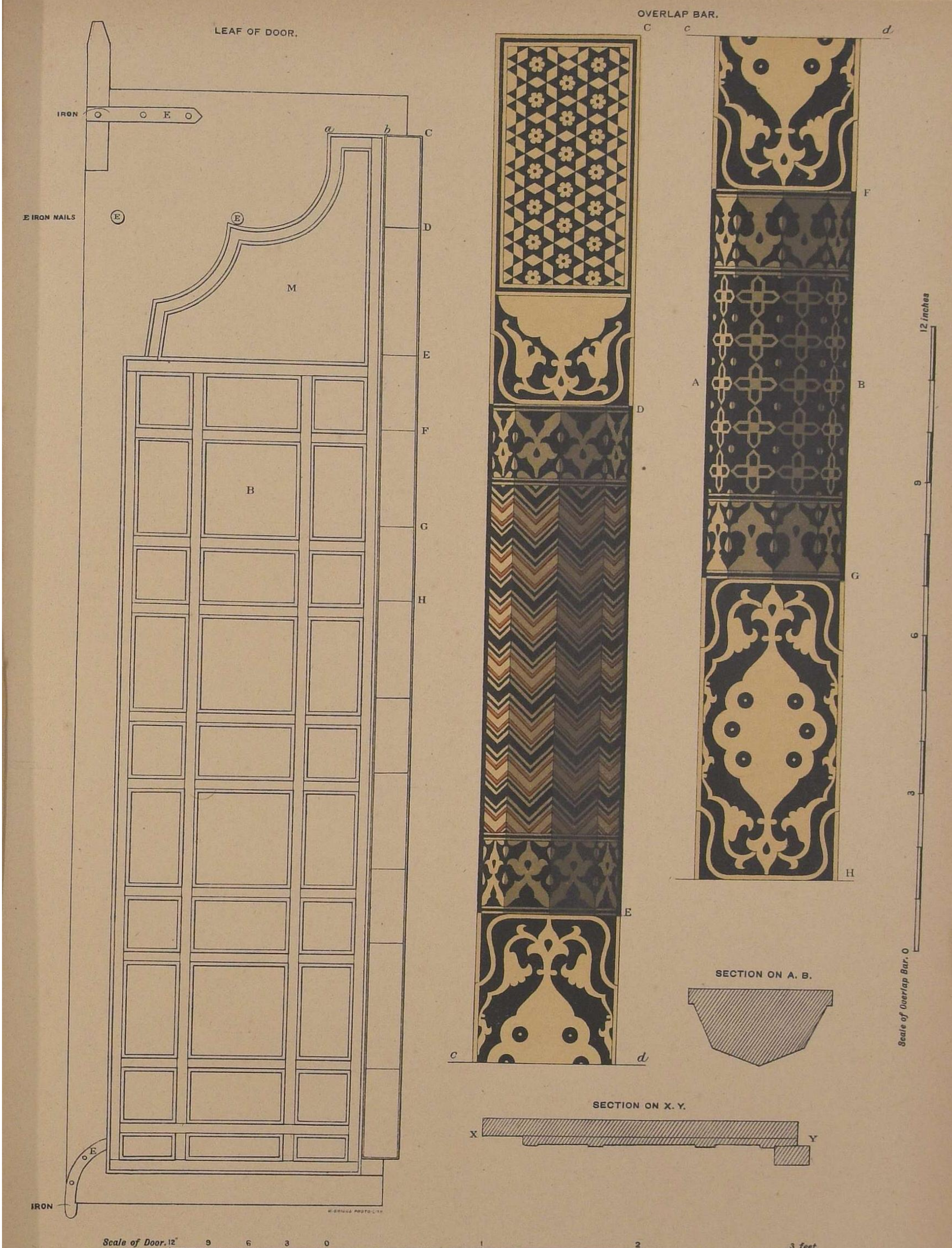
SHUNKER AND LALL CHAND DEL.



4.—Pillar Base from the Firuz Shah Masjid at Dehli.

("Jeypore Portfolio of Architectural Details," Part II. Plate 72).

CHUNDER



5.—Inlaid Ivory Door from Amber Palace.

("Jeypore Portfolio of Architectural Details," Part III. Plate 9).

SOHAN LALL, DEL

B

6.—Inlaid Ivory Door from Amber Palace.

("Jeypore Portfolio of Architectural Details," Part III. Plate 11).

Sohan Lall, Del.

[Copy].

India Office,
Whitehall, S.W.
5th Nov., 1890.

Dear Colonel Jacob,

I write at once to acknowledge the receipt of the "Jeypore Portfolio of Architectural Details," which His Highness the Maharaja Sawai Madhu Singh has been graciously pleased to present to me.

I have the greatest pleasure in receiving the work from His Highness. It is a striking proof of the enlightened interest the Maharaja Sawai takes in the indigenous arts of his own State, and of His Highness's determination to extend to them the utmost patronage in his power; so that the knowledge and practice of the historical building styles of the country shall be kept alive in Jeypore at least, if nowhere else in India. It also provides evidence for the appreciation of the whole world, of the perfection of the adaptation of the architecture of Jeypore to its local conditions; and of its intrinsic beauty and splendour, considered apart from its harmony with surrounding circumstances. A special interest attaches to the work from all the drawings it contains having been executed by native artists trained under Mr. Opendra Nath Sen, Principal of the Jeypore School of Industrial Arts; and a special value also from the fact that, having been executed under the direction of a scientific engineer, the drawings are all done to scale. This is a little detail the general reader, and the amateur, might overlook, but it is of the highest importance to those who go to such publications as the "Jeypore Portfolio of Architectural Details" for practical guidance in the preparation of ornamental and decorative designs. One of the most satisfactory features of the work is the really wonderful economy with which it has been carried out by Mr. William Griggs under your invaluable superintendence. It is necessarily a costly undertaking, projected on such a comprehensive scale, and with such elaboration of detail. But one realizes at a glance that you possess in these sumptuous drawings every rupee of the money spent upon them.

For these several reasons it is with unqualified satisfaction that I am able to accept the magnificent present made me by the Maharaja Sawai of Jeypore; and I beg you to convey to His Highness the respectful expression of my warmest and most grateful thanks for it. I shall always prize it as a great art treasure, and I shall always feel proud to have received it from His Highness.

I beg to very sincerely congratulate you on the successful completion of the work. It reflects the highest credit on you and all those engaged, under your direction, in its preparation; and you may feel assured that wherever it finds its way it will be welcomed not only for the unique delight it will afford to all who turn its pages but for its thoroughly practical usefulness.

Believe me,
Sincerely yours,
(Signed) GEORGE BIRDWOOD.

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H.H. The Maharaja of Jeypore, G.C.S.I., H.H. The Maharaja of Ulwar, G.C.S.I.
The Government of India, Science and Art Department,
and most of the Learned Societies of Great Britain.
ELM HOUSE, HANOVER STREET,
RYE LANE, PECKHAM, S.E.

November,
1890.

Jeypore Portfolios of Architectural Details.

Now ready, a Portfolio Series of Architectural Details, compiled chiefly from old Buildings at or near Delhi, Agra, and parts of Rajputana; with short descriptive notes of the places from which they have been taken.

The size of each Plate is 22 by 15 inches. The details have been reproduced to a large scale so as not only to be interesting to the student but chiefly to serve as Working Drawings for the Architect and Artisan.

The arrangement of the Portfolios is as follows :—

PART I.—COPINGS AND PLINTHS :—52 Plates, comprising 112 examples of Copings and 20 of Plinths.

" II.—PILLARS, CAPS AND BASES :—79 Plates, comprising 158 examples, viz., 127 of Pillars and 31 of Bases, (1 in color.)

" III.—CARVED DOORS :—66 Plates—11 representing inlaid ivory work printed in color—comprising 27 Doors, 68 Panels, and 74 other details.

" IV.—BRACKETS :—69 Plates (2 colored), comprising 86 examples.

" V.—ARCHES :—58 Plates, of which 10 are colored.

" VI.—BALUSTRADES :—50 Plates, comprising 51 examples (1 in color)—many of the panels are filled with tracery.

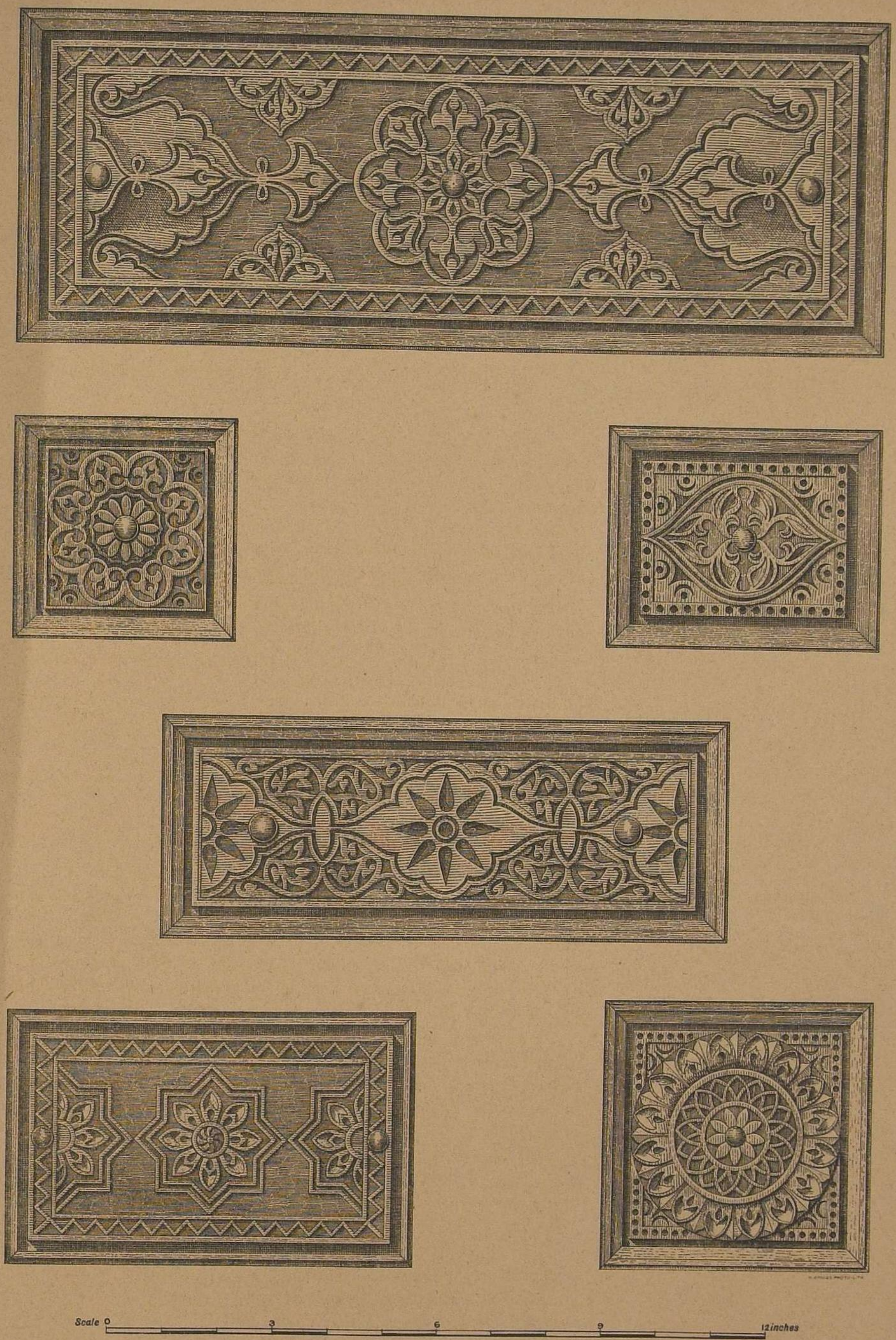
The Drawings have all been carefully done to scale, and arranged together in Parts, each sheet loose, so that different examples of architectural details may be readily compared and selections made.

Most of these details are taken from buildings erected when the Mogul dynasty was at its zenith, and will be found beautiful in design, rich in detail, and at the same time applicable to many purposes in wood, stone or metal. Many of the Plates contain three or four figures. The price of the above Six Parts, each in strong cloth portfolio, containing in all 374 Plates, with about 654 examples, will be £7 10s. nett.

A further series, including the following, is also in hand. Tracery; String Courses; Wall Decoration, including Dadoes, Wall Recesses, and Panels; Cornice and Ceiling Decoration; Parapets, Projecting Eaves and Finials. These will be issued in similar Portfolio Parts as soon as complete.

The work has been prepared under the superintendence of Colonel S. S. Jacob, C.I.E., Engineer to the Jeypore State, Rajputana, and the Plates photo-lithographed by W. Griggs & Sons, Elm House, Hanover Street, Rye Lane, Peckham, from whom complete sets can be obtained.

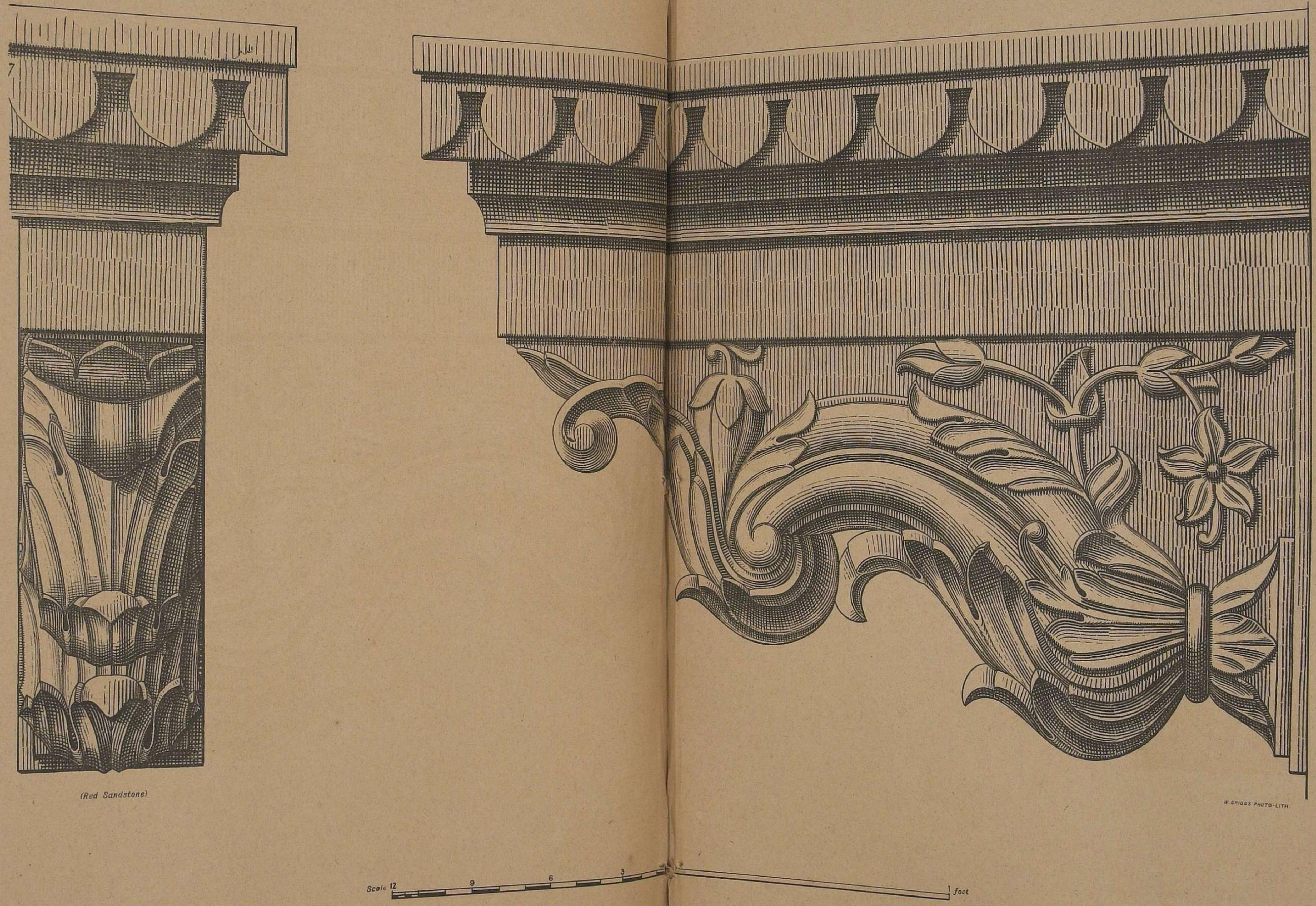
As only 180 sets are in hand for sale in Europe, and many of these have already been subscribed, early application must be made, accompanied with Cheque (crossed Imperial Bank) for £7 10s. The work will be sent carriage free to any Port in India or Europe.



7.—Panels from various Carved Doors in Amber Palace.

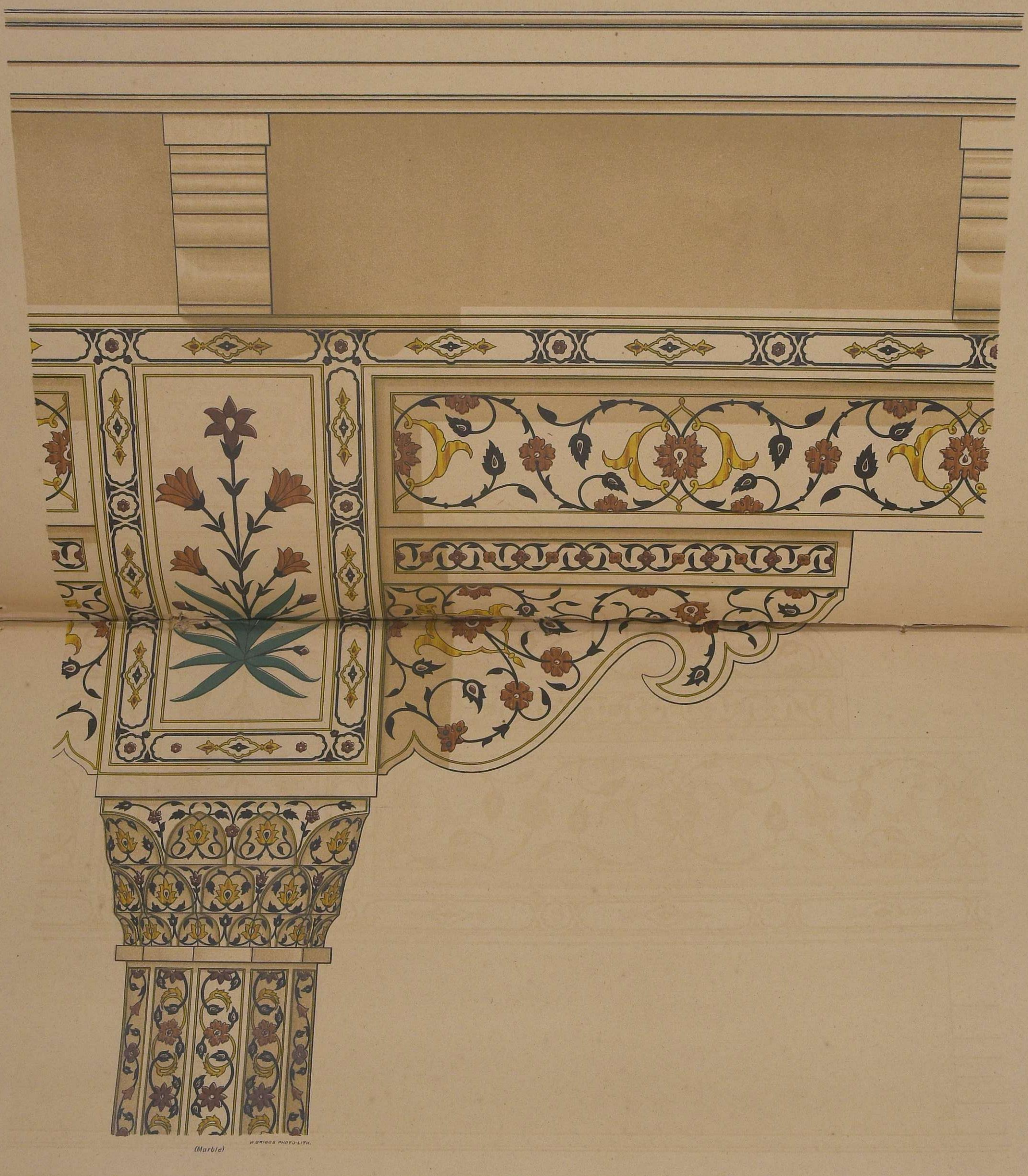
("Jeypore Portfolio of Architectural Details," Part III. Plate 58).

SOHAN LALL, DEL.



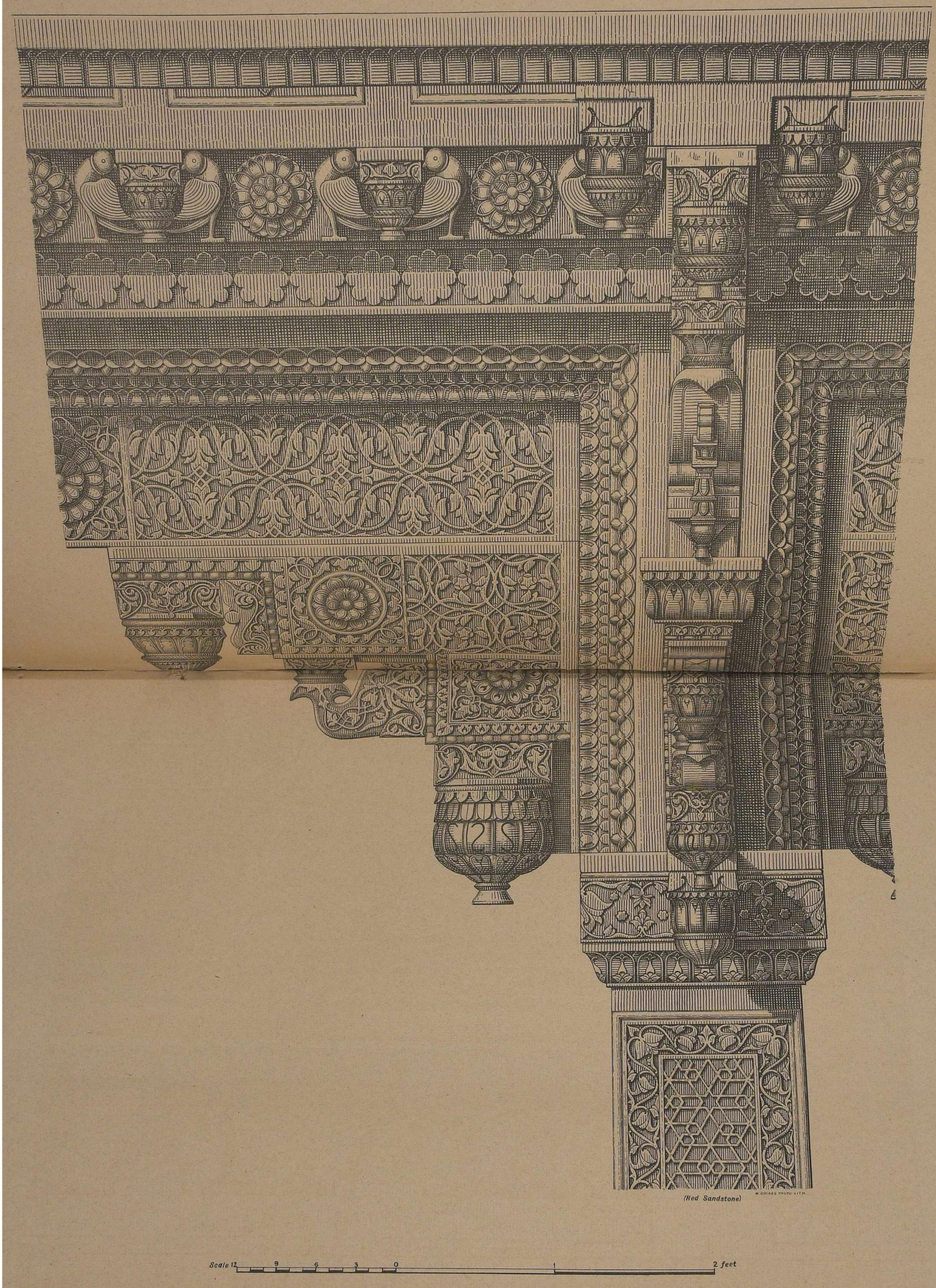
8.—Bracket from the House of Lalani at Jaypur.

("Jeypore Portfolio of Architectural Details," Part IV. Plate 13).



9.—Bracket from the Saman-Burj in the Fort at Agra.

(" Jeypore Portfolio of Architectural Details," Part IV. Plate 56).



10.—Bracket from the Palace of Jahangir in the Fort at Agra.

("Jeypore Portfolio of Architectural Details," Part IV. Plate 59).

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11.—ARCH FROM THE GODHA TEMPLE AT JAYPUR.

("Jeypore Portfolio of Architectural Details," Part V. Plate 19).

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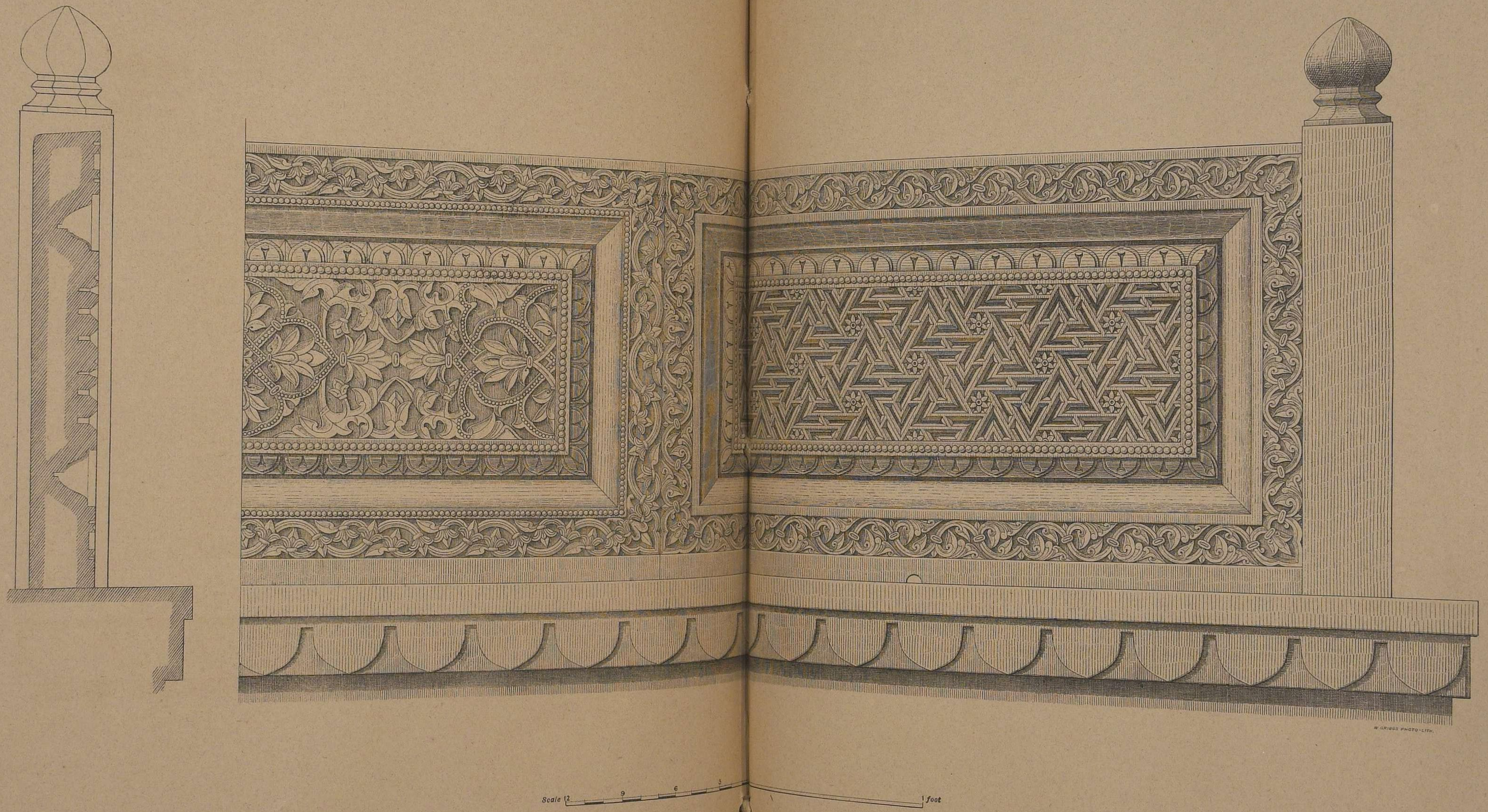
(Partly filled in with glazed tile work, and partly with colour on plaster.)

12.—ARCH FROM THE TOMB OF [illegible]ALI, AT QUTB SAHIB, NEAR DEHLI.
("Jeypore Portfolio of Arch[illegible]ral Details," Part V. Plate 29).

W. GRIGGS PHOTO-LITH.

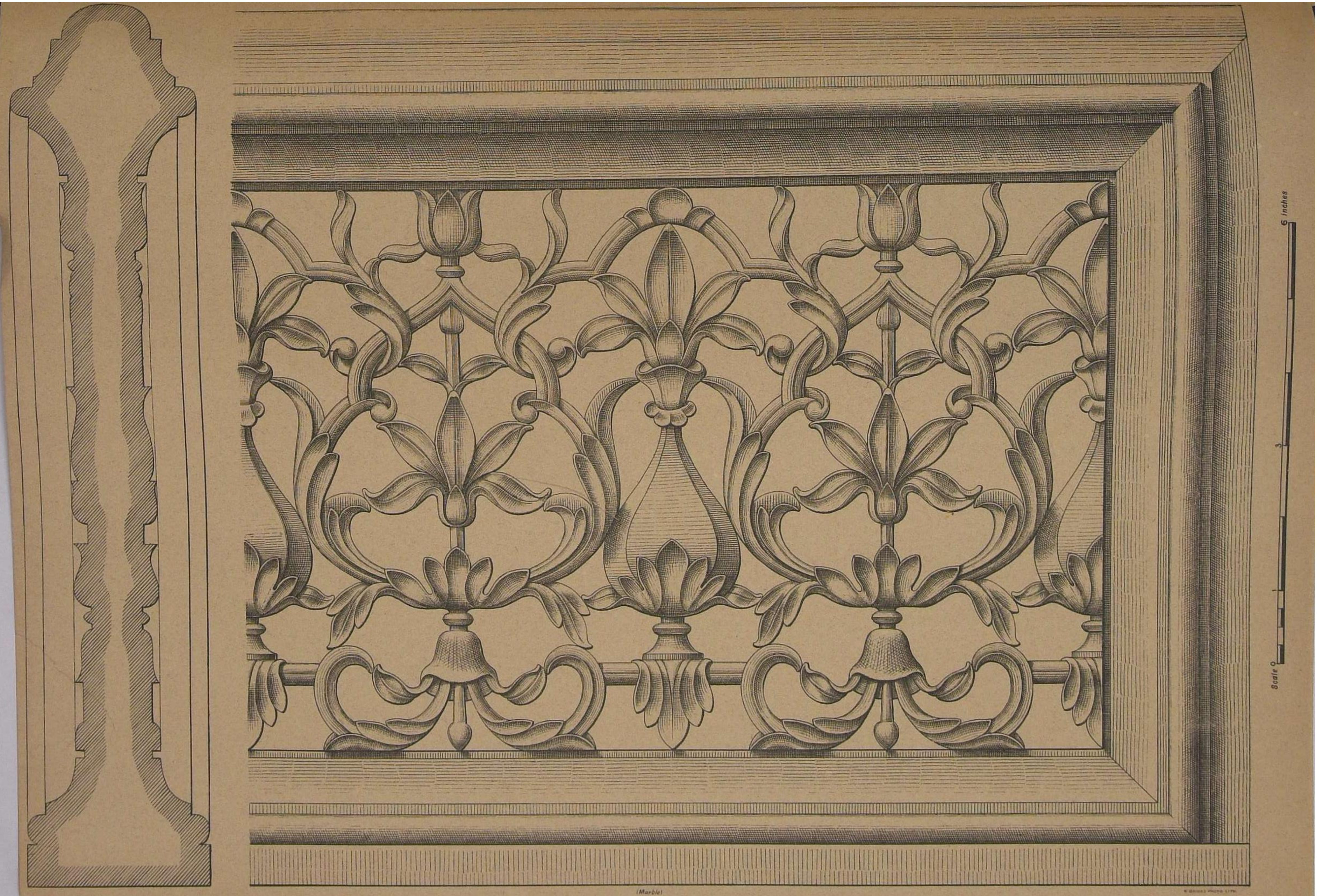
13.—ARCH AS ADAPTED IN THE ALBERT HALL AT[illegible]UR, FROM THE TOMB OF JAMALI, NEAR DEHLI.

Compare p[illegible]late.



14.—Balustrade from T TSARWAN, at Amber.

(" Jeypore Portfolio of Archite Details," Part VI. Plate 1).



15.—Balustrade from the Nawab's Madrasa at Dehli.
("Jeypore Portfolio of Architectural Details," Part VI. Plate 17).

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The Society for the Encouragement and Preservation of Indian Art, which will hold its first formal meeting in November, is about to issue the following circular to those interested in its objects, both in England and India.

"This Society has been formed to foster the indigenous Decorative Arts of India, and, if possible, to preserve their distinctive characteristics. It purposes to further these objects by encouraging the artisans in every province of the country to continue in the practice of their hereditary handicrafts, notwithstanding the pressure of the commercial competition to which they are being subjected through the great development of trade between the West and East, and the inducements that are often held out to them to copy unsuitable and incongruous Western designs. The Society will also endeavour to extend among European purchasers and patrons a taste for genuine Indian Art Work, and will do its utmost to enlist the sympathy and support of the Hindu and Muhammadan Princes of India in preserving the local Arts and Decorative Handicrafts of their several states. Such assistance as the Indian Governments, supreme and provincial, are able to give in promoting the operations of the Society may be confidently counted upon.

"The great need of some sustained effort in the directions aimed at by the Society is painfully evident to those who are most competent to appreciate the intrinsic qualities of the artistic productions of India: qualities which by reason of the close commercial competition of modern times, and other causes of artistic degradation, are in great peril of being lost to the world. Already the Indian Handicrafts are being discredited by the prevailing rage for cheapness. Western taste has too often had a deteriorating influence on those Indian artisans who have been brought within its influence, and a depressing effect on others who have persisted in faithfully following the traditional principles and processes on which true Eastern art is everywhere based.

"The founders and friends of the Society include many Anglo-Indians of experience as well as several eminent English and Oriental archæologists and other experts, who for years past have been engaged in setting forth in public lectures and writings the nature and extent of the contemporary degradation of the Industrial Arts of India. This Society will endeavour to stimulate the continuous and systematic exposition of the different branches of these Arts and Handicrafts, both in this country and in India, by means of lectures delivered before the different Associations connected with India, and other Societies devoted to the cultivation of the popular taste in Decorative Art, and also by papers written for the reviews and magazines of the day.

"The Subscription to the Society for ordinary Membership is FIVE SHILLINGS a year, but it is hoped that special donations may also be forthcoming, in order to provide a permanent fund for the heavier working expenses of the Society. The Committee believe that many wealthy lovers of Art in England and India will be ready to assist the Society in this way, and enrol themselves as its patrons and life members. If a sufficient sum can be raised the permanence of the Society will be assured, and an important guarantee obtained for the future prosperity of the Handicraft Arts of India.

"The Society seeks the co-operation of every Society in India engaged in similar work to its own, and appeals to them to place themselves in affiliation with it.

(Signed) SARA M. CARMICHAEL.
C. PURDON CLARKE.
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Sir Frederick Leighton is Patron of the Society; Sir M. E. Grant Duff, President; and Sir George Birdwood, Chairman of the Executive Committee. The present address is at Mrs. David Carmichael's house, 21, Sussex Gardens, Hyde Park, W.

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